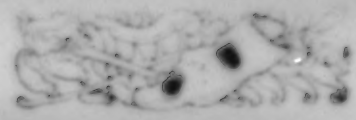


THE NEW YORK



# DRAMATIC MIRROR.

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*From photo by F. A. H.*

ROSE COGILAN.



## AT THE THEATRES.

## Broadway. Wang.

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Mr. Hopper is pervasive and acrobatic as Wang. There is no art in his performances—if he has acquired it he does not utilize any knowledge of artistic propriety. His clowning, however, is undoubtedly enjoyed by a large portion of the public. There is no subtlety to his fun-making; its intention is obvious to the dullest understanding. He fires himself at the audience with all his droll-jointed grotesquerie in perpetual motion, and the audience like him and it. Mr. Hopper sings better than some of the successful comic opera clowns, or comedians, or whatever it is proper to call them, but here any point of superiority that is not due to the bounty of nature begins and ends.

Lovers of slang who embrace every opportunity to widen their vocabulary will not be slow to recognize Mr. Hopper's valuable contributions to this production.

Mr. Reed is a clever comedian when he is in his element. He is not in his element as Fracasse, the bibulous French drill master. Mr. Stanley, the tenor, has a wee, snail voice that is heard with little pleasure in the solos and is not heard at all in the ensembles. Mr. Klein is amusing as a black-an-moor elephant-keeper who employs a South Carolina dialect.

Jeannette St. Henry—an Englishwoman, and the wife of director of orchestra Miller—is a pretty, intelligent woman, who possesses

## Madison Square.—The Merchant.

The Merchant, as produced last Monday evening, at the Madison Square Theatre, is a very different play to what it was when, some months ago, it was produced at a prize trial matinee.

Since then it has undergone complete revision. Its faults have been eliminated, its good points have been strengthened, its action has been quickened. The villain no longer comes on in big top-boots, although he still adheres to his expensive habit of lighting his cigarettes with Confederate bills.

The pathos in the play has a ring of truer metal about it, the comedy contains more genuine humor. Whole scenes have been cut out, others have been written in, and the result is most satisfactory.

The Merchant, in its present shape, is a credit to its author, and may take place among the best plays of its kind that claim to rank in the drama of this country.

The story of The Merchant has been told already in these columns. It differs in few respects with that of the average Wall Street play of which we have had so many. The curse of the money fever, the phantom of speculation, the reckless course of living a life so artificial entails, the dangers that beset Wall Street and the anguish and agony that follow on the breaking up of a home, all this and more is the central idea of Martha Morton's play.

The reckless broker, blind to everything in his mad race for wealth, the pure, loving wife, enjoying the luxury of her home without realizing the price it is costing her future happiness, the false friend, ready to betray every confidence to satisfy his guilty passion, are three types of character surprisingly true to life.

The Merchant is built on conventional lines. There is little in it that shows originality, either of idea or treatment, but it is a wholesome play. The dialogue is crisp and bright. The interest is maintained until the end of the last act. It is a play with a purpose, and its purpose is a high purpose. It strives to teach a lesson, and it undoubtedly does teach one.

It would be difficult to speak otherwise than in praise of the present interpretation. Most in the cast are new. The exceptions are Ed J. Henley and Charles Dickson.

Henry Miller assumed the part of the broker originally created by Mr. Wheatcroft, and we cannot conceive of a better or more artistic impersonation. Mr. Miller has never done more thorough, sincere and effective work. He was a little nervous in the first act, but that wore off, and in his emotional lines his acting was everything that could be desired.



smatters of the sensation saw mill episode in Blue Jeans. In the present instance the victim is thrown down the hopper of a grist-mill in action and rescued before he reaches the revolving stones. The fourth act resembles both The County Fair and The Old Homestead. It is an apple-poring bee in a cider-mill, winding up with a country dance.

The piece contains an underplot of a courtship between the Sheriff, Posthumous Haste and Jerusha Smith, which was highly diverting. The make-up and clever acting of Louise Sylvester in the part of the prudish New England old maid Jerusha, did much to save the play.

It is somewhat difficult to appraise, at their just histrionic value, the conscientious efforts of the actors. Their histrionic portrait consisted of more or less faithful portraiture of ordinary country types. Viewed in that light, the entire cast was praiseworthy, but what dramatic color can be imparted to the constant repetition of such lines as "Freckon we'll go in and get a glass of cider."

Robert Fisher played Jeremiah Makepeace (a role closely resembling Joshua Whitecomb) with considerable skill and some pathetic feeling.

George A. Beane as the amorous Sheriff was amusing and artistic. Louis R. Grisel as Josiah Pringle, another old "hayseed" gave a clever character sketch. John D. Maher seemed at home in his part of Frederick Pringle.

Sidney Drew was disappointing as the detective. His eccentric mannerisms were not adapted to the character, and the portraiture was full of misconception.

John Morgan as the bookmaker made the most of a small part. Louise Morse as Amanda Makepeace, the farmer's wife, was clever and shrewish, though her lines contained little else than "Jeremiah Makepeace, you are a fool," repeated at every possible excuse.

Hattie Harvey was pretty and piquant as Kitty Sunshine, and Kate Chester was satisfactory as Sally Pringle.

#### Fourteenth Street. The Donagh.

The Donagh, by the late George Fawcett Rowe, was presented by Joseph Murphy on Monday night at the Fourteenth Street Theatre.

The scenes and incidents in this piece are, for the most part, new, as well as stirring, but the story and characters are but the repetition of the often enacted tale of family hatred separating two lovers, an undiscovered crime with an innocent accusation, the persecution of the lowly, the guilty overtaken, final retribution and virtue triumphant.

As Lanty Killaly, the popular comedian, Joseph Murphy, has abundant opportunities to display his easy manners and pleasing address, besides instilling into the role his well-known natural humor.

W. T. Sheehan gave a very clever portrayal of the uncouth and murderous creature, Dennis Mulvaney, and applause greeted his excellent work throughout the performance.

O'Kane Hillen as Dorsey McMurrugh, and W. J. Cooney as Terence Killaly, were satisfactory. Belle Melville acted Rose Coonan with all the girlish charm of a pretty maid. Ada Shattuck gave an unsympathetic personation of Kate McBride.

The scenery in the second act, representing the Lakes of Killarney, was made more realistic by a panoramic background.

#### Windsor. The Spider and the Fly.

A spectacular pantomimic burlesque called The Spider and the Fly, attracted a very large and highly amused audience to the Windsor Theatre on Monday night.

The performance abounded in clever specialties, in which the only Zamo, the whirlwind juggler, carried off the honors of the evening. It was his first appearance in America.

The Leyton Sisters in a skirt dance were well received, and Thomas H. Ryley sang several clever songs which were loudly enjoyed.

Hilda Thomas as Oceania did fairly well. Irene Vernona sang sweetly in the part of Lord Razzle Dazzle, and May Curtis made a pretty fly.

The antics of Leo and Alexander Zanfretta and August Seegrist greatly pleased the audience and evoked a great deal of laughter. J. H. Keilly and J. H. Kernat were very good in their respective parts.

Next week, Little Lord Fauntleroy.

#### Garden. Bean Brummel.

Richard Mansfield returned with Bean Brummel to the Garden Theatre on Monday night.

Abounding in many picturesque and historical scenes, with an evidence of rare forethought in correct costuming and careful stage management, the piece, as presented, affords a most enjoyable entertainment to the spectator.

Apart from Mr. Mansfield, there is probably no other actor on the American stage who could assume the difficult role of Bean Brummel with an equal grace and elegance of action in the comedy scenes, and with as much tragic and artistic ability in the pathetic incidents of the concluding act.

The supporting company is of most excellent calibre, the stage settings are good, and the entire performance was even and satisfactory.

#### Standard. The Millionaire.

Dan Sully opened an engagement at the Standard Theatre on Monday evening in The Millionaire before a well filled house.

Mr. Sully bore the burden of the piece on his own shoulders, appearing to special advantage in the comedy scenes, and in conjunction with a locomotive which lent realism to the play, won a call at the end of the second act.

Forrest Robinson made a manly representative of Frank Roberts. Rose Watson as the widow, and Daisy Lowery as Cecily were acceptable in their respective parts, while C.

J. Williams was rather ridiculous as the Baron.

The remainder of the cast did as well as their parts permitted, and call for no special mention with the exception of F. McFarland, who doubled very cleverly.

The production was well staged.

#### Bijou. O'Dowd's Neighbors.

O'Dowd's Neighbors, much improved since the Windsor production, is the attraction at the Bijou this week, where the piece was enthusiastically received by a large audience on Monday night.

From a variety standpoint, O'Dowd's Neighbors can hold its own with any of the so-called farce comedies that have been presented to a New York audience.

With such well known people as Mark Murphy, Sam J. Ryan, Charles Lawlor, Hattie Barnes, Minnie Cunningham and a host of other clever people, it is not very difficult to make up a good evening's entertainment.

#### Jacobs. The American Case.

Laura Biggar as Iza exhibited herself to a good-sized audience at Jacobs' Theatre on Monday night.

This particular Iza, or, more correctly speaking, not very particular Iza, still makes the model scene the principal feature of the evening.

Next week, The Burglar.

#### At Other Houses.

James T. Powers in A Straight Tip is still in high favor with theatregoers at the New Park.

Reilly and the 400 will tally its 14th performance at Harrigan's on Saturday night.

Old Heads and Young Hearts is in its last week at the Lyceum.

Rosina Vokes and her comedy company are delighting large audiences at Daly's in the triple bill of Frederic Lemaître, Barbara and The Tinted Venus.

Poor Jonathan will have its last performance at the Casino this (Wednesday) evening, as Apollo, or the Oracle of Delphi, is to be produced there to-morrow night.

This is the second week of Stuart Robson's engagement in The Henrietta at the Union Square.

Rose Coghlan continues to appear this week at Palmer's in her effective personation of Lady Barter. The one-act curtain-raiser, Dream Faces, was withdrawn from the bill last week for lack of public interest, and Miss Coghlan, accordingly, substituted Nance Oldfield last (Tuesday) night, in which she plays the title role.

Gus Hill and his World of Novelties is the attraction at Tony Pastor's this week.

The usual entertaining performance is given at Koster and Bial's this week, where Carmencita's dancing is, of course, the event of the evening.

Mr. Wilkinson's Widows is still drawing full houses at Proctor's.

#### AN IMPORTANT ENGAGEMENT.

John Drew is to leave Augustin Daly. The leading man is another of the actors secured by Charles Frohman. The contract dates from the season after next. The document was signed last Saturday. It binds Mr. Drew to act under the management of Charles Frohman for three years.

This is the most important engagement Mr. Frohman has made this season. Mr. Frohman is right when he says "It involves a complete change in the affairs of an actor who has been before the New York public longer than any other leading player in a stock company."

The agreement goes into effect at the termination of Mr. Drew's contract with Mr. Daly. Mr. Frohman says that it is his intention to supply the actor with a number of new plays and a first-class supporting company. He promises to equip his new star with an elaborate stage production and a suitable opening in this city.

Then, the actor will be sent on the road to play engagement in Boston, Chicago, Philadelphia, St. Louis, San Francisco, Baltimore, Cincinnati, Brooklyn and Washington.

Mr. Drew is already known and liked in these cities. A considerable portion of each season will be passed in New York. Arrangements have been made already to that effect.

Mr. Frohman has been occupied for several months with the details of the engagement. He has kept his secret well. It was a big surprise. It furnished food for continual talk yesterday wherever theatrical folk congregate.

#### ROSE COGHAN.

(Face.)

Rose Coghlan, whose portrait appears on the front page, was born in Peterboro, N. H., in 1881. Her father, Francis Coghlan, an accomplished man of letters, died when she was a child, and Rose was sent to live with her sister-in-law in Greenock, Scotland. It was there that she made her first appearance as one of the witches in Macbeth. In 1899 she secured an engagement at the Gaiety Theatre, London, and afterward acted at the Court Theatre.

Miss Coghlan then accepted an offer to come to America with Lydia Thompson, and in 1901 left the latter to take part at Wallack's Theatre in the comedietta, A Happy Pair. She then acted Mary Meredith in Our American Cousin with E. A. Sothern. After that she returned to England to support Charles Matthews in The Love and the Lash in the provinces as Lady Trade in The School for Scandal. Subsequently she secured an engagement at the Royal Theatre, London, and on Oct. 15, 1902, created the part of Lady Marsden in All For Her at the Holborn Theatre, her personation receiving high praise from the London critics.

In 1905 Miss Coghlan returned to New York and opened at Booth's Theatre as Dow

Bonnamant's play of Marriage. After a short engagement at Wallack's, where her brother, Charles, was leading man, she acted at San Francisco, creating much enthusiasm there. On her return to the East she played in Rescued at Booth's Theatre. She then returned to the fold of the Wallack stock company, and made a great hit in Forget-Me-Not. She was also seen to advantage at Wallack's in La Belle Russe, The World, A Scrap of Paper, Youth, The Silver King, The Lyons Mail and Moths.

About five years ago Miss Coghlan started on her first American starring tour, in Our Joan. She subsequently starred in her brother's play of Jocelyn. Her starring repertoire also includes Peg Woffington, in Masks and Faces, a character in which she is a great favorite.

Last week Rose Coghlan brought out Lady Barter at Palmer's, the play written for her by her brother, and which was noticed at some length in our last issue.

In certain respects Rose Coghlan is the best actress of comedy roles on the American stage. She is endowed by nature with a musical voice and a most attractive stage presence. She possesses dramatic instinct of a rare order, and is thoroughly artistic in every part she assumes.

#### REFLECTIONS.

AUBREY AND TEAL have moved into the offices vacated by Augustus Pitou, at 1103 Broadway.

THE Casino road company closed season last Saturday in Philadelphia.

LEW DOCKSTADER left for San Francisco on Monday.

CAMILLE D'ARVILLE has not signed with the Casino for next season as reported.

FREDERICK SOLOMON has been engaged by Rudolph Aronson for next season.

FRANK DAVID has been engaged to play in The Syndicate next season.

RITA will appear in Scribner's The Czarina next season.

GUS HARTZ' contract with Richard Mansfield will end on May 16.

GEORGE MONROE will appear at the Bijou on May 15 in Aunt Bridget's Baby.

THE Marine Band will play at the Lenox Lyceum next Sunday night.

THERE is talk of building a new theatre at Red Bank, N. J.

HARRIET FORD has signed to play the heavy part in the Blue Jeans company No. 2.

NETTIE LOWRIE has been re-engaged for The Charity Ball company.

M. B. LEAVITT has won his suit against Bush and Company, owners of the new Broadway Theatre, Denver, and is again in possession of the house as proprietor and manager. Mr. Leavitt has sued the owners for \$20,000 damages.

THE rumor that Agnes Booth-Schoeffel has signed with A. M. Palmer for next season is true.

OSCAR HAMMERSTEIN says that he has given up the project of building the Murray Hill Theatre on Forty-second Street. He now announces his intention to erect an opera house on Thirty-fourth Street, West of Broadway. It will be devoted to German opera.

THE fiftieth performance of The Power of the Press was celebrated at the Star Theatre on Friday night by the distribution of *brochures* containing photographic reproductions of the principal scenes in the melodrama.

THE Broadway Theatre was closed on Friday night last, Fanny Davenport having been pronounced by Dr. Helmuth "to be on the verge of nervous prostration" and unable to appear. The theatre remained closed on Saturday.

WHEN I doubt, Alabama will be revived next season at Palmer's Theatre. There will be new scenery of an elaborate kind and a cast composed mostly of the actors who originated the characters, but strengthened in instances.

GEORGE SEOTT has been engaged for next season by Margaret Mather.

THE MIRROR's large front-page pictures are an artistic success. *Alfred Lee.*

JAMES S. K. SMITH has joined Vernona Jarbo's company for her California tour.

THE MIRROR suits me exactly and can always be found on me in my office. *—J. S. HARRIS, manager, Brown Tea House.*

TWO weeks is the duration of O'Dowd's Neighbors' stay at the Bijou.

WORD reaches THE MIRROR from the West that the members of the Bluebeard, Jr., company have not received salaries in full for six weeks past. The same state of affairs is said to exist in The Crystal Slipper company.

WHEN Charles McCarthy was in St. Paul, the horses that are used to draw the fire-engine and hose carriage in One of the Bravest were stabled at a livery on Jackson Street. A fire occurred during the week and two of the horses were lost in the flames.

MADE STEPHENSON will give her last concert of the season—which the management wish it to be distinctly understood will be neither a benefit nor a "testimonial"—on Sunday evening at the Garden Theatre. Miss Stephenson will be assisted by Josephine Turner, Susie Russell, Emily Maynard, Ruby Burks, Albert G. Thies, Albert Orveson, R. F. Carroll, Nathan Frank, F. E. Mackay, Master Albert Weinstein and little Johanne McKeever.

THE institution of Helena Lodge, No. 147, R. F. D. 1, Elks, occurred on April 22. It was a grand affair and members of other lodges conducted the ceremonies, which were followed by a banquet. The new lodge started with fifty-two charter members.

SIRIOS M. MORRISON, the leading tenor of J. W. Morrison's English Opera company, will arrive in this city from London on Thursday. He will begin rehearsals with the company at once.

MANAGER LEONARD, of the Memphis Opera House, arrived in New York on Monday.

THE special Life company ended its season last Saturday.

EDWARD TRAVERS has secured the rights to produce The Private Secretary. He will send a company on tour next season to act the play.

ROBERT DOWNING's season ended in Boston last week.

WILLIAM BLAISDELL, the singing and dancing comedian, who has been with the McCaull Opera company the past season, has canceled his three years' contract with that organization in order to sign with Pauline Hall's company for a summer season in Philadelphia and for the winter.

ALEXANDER SPENCER, the musical director of the Corinne company, has signed a contract with Thomas McNary, of Chicago's Cave, St. Louis, to open there on June 8 for a season of twelve weeks in opera. Mr. Spencer writes that he will engage a company which will be better in every respect than the one he engaged last season at Schneider's Garden, St. Louis.

LEW DOCKSTADER'S MINSTRELS will open at Wilkesbarre, Pa., on July 23 under the management of Harry J. Clapham. The company is complete and is booked solid. As much as ten thousand dollars has been spent on the printing. The company includes McIntyre and Heath, the three Marvelles, Cain and Lorenzo, George Powers, Perry and McGrew and Fred Salcombe, the vocalist.

WALTER THOMAS, who was a member of The Charity Ball company last season, is considering an offer from Julia Marlowe for next season.

THE large stable of the Hamilton House at Stamford, Conn., the property of Marie Hubert Frohman, was destroyed by fire last week. The paraphernalia of the little theatre connected with the hotel was stored in the stable, and was also burnt.

CHARLES MASON, C. H. Reigel, Herbert Pattee, Walter Woodhull, Luke Martin, Charles Kidder, Lavina Shannon, Millie Sackett, Sallie Williams, Ida Waterman and little May and Georgie Sanford are among those who have been engaged to appear on tour in The Power of the Press.

MARI HANLEY said to a MIRROR reporter: "One hundred and fiftieth performance of Reilly and the 400 will be Wednesday of this week. No souvenirs—they are not necessary. Wiley Riley is his own magnet."

WILLIAM FAVERSHAM has been engaged by Augustus Pitou for his stock company next season. He is now playing the part of Alfred Hastings in All the Comforts of Home at Herrmann's. He was for four seasons under contract to Daniel Frohman in the stock company of the Lyceum Theatre.

#### LETTERS TO THE EDITOR.

A MANAGER'S DEFENSE.

NEW YORK, May 1, 1914.

To the Editor of the Dramatic Mirror:—SIR:—In your last issue appeared a card signed by some of the minor members of the company that I employed to support Adele Frost in her recent tour South.

I believe I am entitled to a statement. Here it is.

For over twenty years I have been engaged in amusement enterprises, dealing in some of the best and worst of attractions, and have come as near my obligations as the average manager. I have employed and been associated with many artists and managers who are now the most prominent lights of the profession, and never before had any of them accused me of wrongdoing, beyond the usual differences of opinion that always occur in business.

The cheap people who signed the card that calls forth this I employed at their full value, took them out of pawn, advanced them money and gave them the best accommodations the towns afforded that I played in, in many cases better than I got myself. In their statement they magnify an incident—missing a railroad connection and having to walk from one station to another a mile distant—into the walking, and stopping at an overcrowded hotel into a fault of mine. These things will be readily understood by your intelligent readers who will reason, why did these people remain if the conditions were so disagreeable as they say?

None of these signers ever had a regular engagement, my taking them at all was an act of philanthropy which they should have appreciated, but instead the worst actor of the lot, a microbe labeled J. Edwin Brown, must get beastly drunk, a good long distance drunk at that—make a greater fool of himself than nature made and create a scandal that he would have avoided if he had a particle of sense. At Augusta, Ga., this Brown was too drunk to play, and the audience had to be dismissed, the same drunk prevented a performance the next day at Athens (see local manager and press for proof).

How can managers be carried on under such conditions?

For the sake of continuance I permitted him to go to Macon, Athens, Jackson and Columbus with me, and during that time he, fearing I might leave him, organized a conspiracy among the other weak-minded singers and arranged with them to leave me without a moment's notice at Columbus, and start a commonwealth company, which failed after one attempt at a horrible performance.

So I had to close. I remained in Columbus five days later with the full understanding with everybody that my season had closed. I then left for Savannah, where I gave a very successful performance, and came on steamer to New York, bringing with me that portion of my company that were true to their agreements with me. The only regret I have about the others is that I didn't leave them in Patagonia, although I claim, and they know that I left nobody. When people see fit to quit without cause they must arrange for and protect themselves, and if they get the worst of it they should not blame the cause they deserted.

This is all I shall ever have to say on the disagreeable subject and I trust you will let it close with this.

I go out again very shortly under the most favorable circumstances. They can't keep a good man down.

Yours respectfully,

JOHN M. HUCKEY.

COLUMBIAN MILLER REMAINS AN AGENT.

NEW YORK, May 2, 1914.

To the Editor of the Dramatic Mirror:—SIR:—

The notice sent to you last week by Mr. Cortis announcing that I had retired from the field as a dramatic agent was unauthorized and without my knowledge. It is calculated to do me serious injury as you can well imagine.

I am still just as much of a dramatic agent as ever, but desire to extend my business and that is all there is about it.

The address books of Miller and Cortis are in my possession, and the "signs" in that of Mr. Cortis.

I have the whole parcel of 20 at 20 West Twenty-ninth Street and very commodious and comfortable offices it makes.

Thanking you in advance for the correction, I am, very truly yours, JOHN M. MILLER.



It must be that art lies buried in the mire, what artistic product must be sacrificed for stereotyped conventionalities and box-office considerations.



THE HUSBAND.



Head him who can't. The ladies call him, sweet. LOVE'S LABOR'S LOSS.

While some of our clergymen are getting themselves into the hot water of heresy and the pseudo monk from England is busily engaged in making it more caloric, the divines of the Reformed Dutch Church, in convention assembled, have been listening to some sensible words on the subject of church and stage from the Rev. Dr. Madison C. Peters. Dr. Peters told his brethren—who, it must be admitted, found his liberal views rather startling—that the world suffers more from too little dramatic power in the church than from too much outside of it.

"The church," he said, "has made a tremendous mistake in its wholesale denunciation of the theatre. There is nothing in the precepts of our religion that makes us march down the path of life to the time of the Dead March in Saul."

I wish I had space to quote Dr. Peters' address in its entirety. Coming from the lips of a clergyman attached to one of the denominations that since its establishment has frowned upon the theatre, the words he uttered are significant.

The liberal spirit of the age is leavening the lump of clerical prejudice.

In discontinuing the saloon adjoining the Bijou, Manager Rosenquest has shown wisdom and a due regard for his patrons. What he loses in diminished rental will be more than compensated for by the improvement in the approach to his popular theatre.

I find the following, four times repeated in the Boston *Globe* of Sunday last:

SAN FRANCISCO, Cal., May 2.—President Harrison said yesterday on the platform of the drawing-room car at Belmont, Cal.: "Fellow citizens, don't fail to see A Night's Frolic at the Park Theatre. Helen Barry as the French Chasseur and her great comedy company received nightly with roars of laughter."

This is even better than the "Good morning" quip of the *Herald*.

The rapidity with which Charles Frohman is taking tricks is only equalled by the skill with which he plays his cards.

When he secured Bond it was thought that he would leave the rest of Mr. Daly's company intact, but hey, presto! here he has got Drew—the imitable, irreparable John. I understand that Mr. Frohman has contracted to pay the favorite comedian a large certainty, and as he is to be made an important feature among Mr. Frohman's attractions the change is likely to prove to his advantage, both professional and pecuniary.

But Drew's defection will be a severe loss to Mr. Daly, whose famous quartette—Rehan, Drew, Lewis and Gilbert—will exist no longer.

There will be a bitter fight over the attempt of the new management of the Grand and Lyceum Theatres in Minneapolis to give Sunday performances. A large body of citizens is arrayed against the idea.

Rumors of new theatres to be built in the vicinity of THE MIRROR office are as thick as houseflies in August.

As yet none of these schemes is known to have progressed beyond the stage of the daily newspaper paragraph, although the sites mentioned are all admirable.

It is morally certain that half-a-dozen new theatres will be erected between Thirty-fourth and Forty-fourth Streets within the next five years.

MR. LITT'S STOCK COMPANY.

Jacob Litt, the successful manager of the Big Four Circuit and other enterprises, is making his presence felt in town. He is stopping at the Sturtevant House.

"Yes, I've been in town a couple of days," said Mr. Litt to a *Mirror* reporter. "I got in from Cincinnati on Friday. Von Yonson closed season there on Saturday night."

"You've had a fortunate season with that attraction, haven't you?"

"Yes, it has proved the biggest thing I ever got hold of. All the time for next season is booked."

"Where will it open?"

"Early in the season, at the New California Theatre, San Francisco. From there it will go to the Grand Opera House (Chicago), and then to the Walnut Street Theatre, Philadelphia, and finally to New York at the Park. Several changes will be made in the play, although the company will remain practically the same. Next year we shall have our own car."

"What do you call Von Yonson—comedy, drama, farce comedy?"

It is a comedy-drama. It has a story of intense interest and certainly calls for consideration as a serious play. Its several characters are all admirably drawn and as far as we have gone the Swedish dialect characters are as well appreciated in the East as they are West.

Gus Heege has made quite a hit in the East. "Do you stay long in New York?" "About four weeks. I am here on business—organizing a stock company to take to my St. Paul and Minneapolis theatres for a ten weeks' engagement. I am going to produce several new plays with this company and some standard plays. Rosedale will be the opening piece."

"Are you going to be a saviour to the American dramatist? Do you hold out encouragement to him?"

"I do. My office is at 1267 Broadway, and I am ready to examine all plays submitted to me with a view to their production."

"What people have you thus far engaged?"

"Louis James has been secured for lead and I am now negotiating for others. I have no doubt that I shall be able to get together a very strong stock company."

"When do you purpose to begin in St. Paul?"

"I have arranged to open on June 8. All the plays will be carefully, even elaborately, staged, and each one that proves successful will be sent on the road next season."

"Where is your Stowaway company?"

"It closed the season a week ago, last Saturday, at Fall River, Mass. Nearly all the company are re-engaged for next Fall."

A CHANGE OF NAME.

For some time Bettina Padelford has been considering the question whether she should retain the name of the husband from whom she secured a divorce or permanently adopt the name of Gerard, which she assumed for a short while after she made her theatrical debut. She has finally chosen the latter appellation, and from now on Mrs. Padelford will be known as Bettina Gerard.

The lady began her professional career as prima donna in Heinrich Corried's Opera company three seasons ago. The next season she was very successful as Casilda in Stetson's Gondoliers company. When Miss Gerard appeared in D'Oyly Carte's second New York production of Gilbert and Sullivan's work he was so favorably impressed that he made her an offer to go to London. She was for a short time leading lady with Henry E. Dixey, playing Myena in *The Seven Ages* at the Standard.

The past season Miss Gerard was again prima donna in the Corried troupe. She traveled through the South and achieved much popularity in that section. Although she has been on the stage but three years, her success has been marked, while she has enjoyed excellent opportunities to acquire valuable professional experience. Miss Gerard is at present in Baltimore.

THE GIRLS' ENTERTAINMENT.

The Twelfth Night Club's matinee performance will take place on Thursday, at the Lyceum.

Agnes Booth will speak an opening address. Wilton Lackaye will recite. Joseph Holland and Fritz Williams will appear in a "novelty"—whatever that may be. Jerome K. Jerome's comedietta, *The Violin Maker*, will then be acted by Lizzie Hudson Collier and Frederick Bond.

The entertainment will conclude with a performance of a one-act play, called *The Corner Lot Chorus*, played by Ethel Shannon, Maude Banks, Sally Williams, Madge Barron, Marion Russell and other members of the Twelfth Night Club.

MASTODONIC FARCE-COMEDY.

Alexander Comstock had much to say to a *Mirror* man about A High Roller which Comstock will send about the country next season.

"A High Roller is a spectacular farce comedy," said he. "It will have fifty people in the cast. I am doing in it for farce comedy the same thing that Haverly did when he sent out his Mastodon Minstrel company. How so? This way: Instead of having four skirt dancers, I shall have sixteen; instead of two comedians, there will be twenty; instead of two sourestes, there will be twenty."

"A High Roller is a composite by Clay Greene, Augustus Thomas, Max Freeman and myself. The High Roller is a man who is 'one of the boys.' W. H. Day is designing the scenery."

Barney Fagan will have charge of the marches and ballets. He will play Gramercy Park, the high roller. Barry Maxwell, Frank McNish, Griffin and Mark, Frank Livingston, Frank White, John and James Russell, Little Micky Thompson, who was the original McGinty, Louise Sylvester, Lillian Melbourne and Jessie Creston are some of the people in the cast.

"The company will open at the Chestnut Street Theatre, Philadelphia, on Aug. 31. Then it will go to Baltimore and Pittsburgh and on Sept. 25 to the Bijou in this city for the season. I am pleased with this arrangement, for out of seventy-five odd farce-comedy companies that applied for the time at the Bijou, I Wesley Rosenquest selected mine."

"Next season I shall not be connected with the Academy as business manager. I shall devote all my time to A High Roller and to Home, Sweet Home, in which last play I have with Gilmore and Tompkins an equal interest."

NO SALOON IN HIS.

On Friday last the lease expired which Charles Rice held of the saloon adjoining the Bijou Theatre, which was known as "The Pickwick." Mr. Rice did not care particularly to have the lease renewed, as he has gone largely into theatrical enterprises and has been absent from the city two seasons managing the tour of Ferguson and Mack in McCarthy's Mishaps. But the fact that the lease was to be had became known to dozens of saloon keepers, or would-be saloon keepers, in the city, and the consequence was that the manager had many applications. To all of them he gave an absolute refusal.

and to a *Mirror* reporter he explained his reasons.

"I don't want a saloon there," he said, "and I have made up my mind not to have one. I have absolute control of this property and I have leased the store to Mr. Frank, who has had a dyeing establishment on the opposite side of Broadway for the past twenty years. I think that there are enough saloons in this vicinity already, and one less will do no harm, while it may lessen the number of loafers hereabout."

TWENTY THOUSAND MILES.

The success of Maude Granger in her new play, *Inherited*, has resulted in that actress being deluged with plays of a similar emotional order. Some of these plays offered her, she says, are really good, and she has decided to produce two or three of them next year.

Last Saturday Miss Granger brought her season to a close at the Lee Avenue Academy in Brooklyn. Her tour with *Inherited* has lasted fifty-three weeks. During this time Miss Granger has traveled considerably more than twenty thousand miles.

Next season's tour is almost entirely booked. The same territory will be revisited, including California and the South.

AUNT BRIDGET'S BABY.

Aunt Bridget's Baby, the new farce-comedy by Scott Marble and William F. Carroll, was produced for the first time by Monroe Celebrities, headed by George W. Monroe, at the New Broadway Theatre Council Bluffs, Ia., on April 22. The piece made a success.

The play opens at the seaside house of Bridget McVeigh, formerly a poor, but now a wealthy woman, having inherited from her father property at Long Branch of considerable value. Captain Asteroid, in whose service Bridget had been at one time, takes a fancy to her house and determines to buy it, not knowing the owner's name, or that Bridget is wealthy and undergoing a process of forced culture at the hands of several teachers. He notifies his two nieces and two nephews, all of whom are away at college, to meet him there. Both Bridget and Asteroid, having no children, have a hobby of aiding in the restoration of children to their parents, and this hobby leads them to take a trip to Wales to discover, if possible, something concerning the parentage of Splinters, a girl wait that Bridget has adopted. Before starting Bridget meets with an accident while in bathing and is rescued by Owen McFee, who in turn is invited by Asteroid to accompany them to Europe on his yacht. The deck of the yacht furnishes the scene of the second act, which ends in a great medley.

The third act occurs on the return from Europe and the scene is again Bridget's house. Bridget has been told by a fortune-teller in Paris, that she would elope, and in answer to the proposal of McFee, who has been paying attentions to her, she agrees to marry, but will only consent to do so according to the fortune teller's programme. That is arranged without delay, and they elope. It was found in Wales that Splinters' father was dead and after much questioning she ascertains that Dobbins, who accompanied them to Europe is her uncle. Thus with Bridget married, the young folks who figure in the piece engaged, Splinters' uncle found, everything ends happily with a reception to the bride and groom.

IS THEIR TITLE CLEAR?

J. H. Browne's Theatre company, which is now touring Michigan, is reported to be parading Muggs' Landrag, under the title of A Wait of the Sea, and The Diamond Necklace, hypothecated to The Girl I Love.

The Spenser Comedy company claims to have the rights to all the plays on their repertoire, which includes Hazel Kirke and Uncle Josh Whitcomb.

The Modern Theatre company is producing Little Lord Fauntleroy in Indiana.

A PLEA FOR TRUTH.

Before everything else, let us have truth on the stage, says Henry Bauer, the well-known French critic in the *Echo de Paris*. If you show men a picture as flattering as it is false and tell them it is the reflection of themselves when really it is only what you would wish men to be, it is encouraging them in their selfishness, their cowardice, their wrongdoing.

If, for the sake of a false modesty, truth is distorted even in a play, man will believe that his loose morals and misdeeds have escaped notice, and on leaving this false theatre he is proud of himself. He believes himself redeemed from all his wickedness by having witnessed three hours of virtue; he thinks he is better than he is, he returns home a greater hypocrite.

Honor to those who tear away the mask from the face of Conventionality, who lay out the *homo nudus* on the boards of the theatre as the doctors on the slabs of the dissecting room, and who paint life as it really is with its nobleness and its heroism and also its plaudits, its turpitudes and its crimes. The virile and moral play is that which will cause us to despise all meanness and inspire us with horror for all crime.

The reason that authors neglect truth for conventionalities is that the interpretation of truth calls for the hand of an artist. To invent a romantic story, to borrow from the repertoire of vaudeville and melodrama the old worn-out tricks, and types is easy work. Hundreds of writers do it every day. But to study by the aid of external effects the most intimate instincts of the human being, to note the physical and moral workings of the human passions, to describe or portray their terrible effects—that is genuine hard work and demands a thinker, an artist and a writer.

GOSSIP OF THE TOUR.

The road company performing *The Old Homestead* will end its tour about June 1.

CHARLES R. BACON, business manager of *The Power of the Press*, will spend the month of May with his family, at Mirror Lake, New Hampshire.

H. L. READ, Homer Emens and John Young, will paint the scenery for *Mavourenen*, which W. J. Scanlan will present next season.

DREAM FAIRIES, the curtain-raiser to *Lady Barter*, was withdrawn after three performances. *The Lost Thread*, a one-act comedy with two characters, played by Arthur Dacre and Amy Roselle, succeeded it.

FELIZGERALD MURPHY closed season with the Margaret Mather company last Saturday night. Mr. Murphy will be a member of Modjeska's company next season.

AUGUSTUS PITON will go with his family to his Summer residence on Lake Simcoe, Canada. On Aug. 1 he will return to his offices in New York, and will then be in town permanently. During his absence his offices will be open, and his representatives will be in daily communication with him.

NILLO's closed last Saturday night. The theatre will reopen early in August, when a spectacle now in its second year at St. Petersburg will be presented.

Among several actors noticed riding on the bridge path in Central Park are Richard Mansfield and Henry Miller.

BENJAMIN THOMPSON's family has gone to Swansey, N. H., for the Summer. Mr. Thompson is still in town, but he will also go to Swansey when he has shipped *The Old Homestead* scenery to Boston.

HELEN BLYTHE is making arrangements with Augustin Daly for a production of *Pygme* next season. Miss Blythe will play the part of Mabel Renfrew.

E. T. SEETSON has leased the Grand Opera House at Newark, N. J., for a term of four years. He will open the house with a combination. Later, he will have a stock company.

ANDREW HENSHAW, Augustus Piton's genial Scotch secretary, will remain with Mr. Piton under the new régime.

T. PICKERING PICK, the hero of the comedy which Mrs. Bowers will produce soon, is a young lawyer whose eagerness to obtain lawsuits and to marry a rich girl gets him into numerous laughable situations. The part will be played by Robert Benedict, the author of the play.

The costumes worn in *Frederic Lemaitre* were designed in water colors by Clyde Finch, from authorities in Paris.

Mrs. R. E. PACHAUBER's new play, *Innocent*, was selected by Marcus Mayer and George W. Lederer for their comedy company after prolonged consideration, during which, it is said, that a hundred other comedies by more or less known authors were read.

Last Thursday night, Luke Martin, who plays the part of General Peters in *Lady Barter* at Palmer's, was taken ill suddenly after the play began. During the rest of the performance, Arthur Dacre read the part. Mr. Dacre had never seen the play, but his reading was clever.

An entertainment in aid of Mrs. Healy, widow of the late Captain Healy of the Sixty-ninth Regiment, will be given on Sunday night, May 10, under the auspices of Meagher's Irish Brigade Association.

On Tuesday afternoon of this week at the Lyceum Theatre Anna Ward Chappelle, a pupil of Nelson Wheatcroft, appeared in the one-act emotional play, *Jean Marie*, and in comedy scenes from *The Hunchback*. Comment on her acting is deferred until our next issue.

AUDREY BOWEN has arrived in this city from London, and is stopping at the Continental Hotel. He came here to arrange for the production of a play, written by Robert Buchanan and himself. It is understood that both he and his mother, Agnes Robertson, will be in the cast.

For the production of *The Soudan* in this city next season, the entire stage of the Academy of Music will be rebuilt. The present stage has not modern improvements. The part of Captain Temple, originated by Henry Neville in London and played by the actor in Boston last Fall, will be acted at the Academy by Louis James. The rest of the cast in this city will be the same as in Boston.

CHARLES A. LOVER has engaged, among others, Nina Greenwell, Mattie Roe, Ruby Layton, Harry Moore, William Gray, Irvin T. Brush and Professor Hatch to support him next season in *Oh, What a Night*.

FRANZER COLLIER, Frank Burbeck, Net Comstock and Grace Thorne, have been engaged to support W. J. Scanlan next season.

The first act of the war play that Augustus Piton and Col. Alfriend are writing is nearly finished. The play will be produced next season by a special company in a way similar to the production of *The Power of the Press*. Mr. Piton says, "the effects will be big. A realistic battle scene will be a feature. The cast will be large. As far as possible we shall keep away from the other war plays in construction."

St. Joe, Mo., will have a season of comic opera. It will open about June 1, at the Kensington Garden, under the management of Edmund Gerson. The season will be for ten or twelve weeks. Among the singers engaged are Anna Caldwell, Agnes McCabe, Miss Livingston, Mrs. Henri Laurent, Claude Brooke and Henri Laurent. The musical director will be Carl Scheller.

MAX FREEMAN has been re-engaged by Rudolph Aronson for the Casino.

Most of the cast of *U and I*, so accustomed to the route to the Standard Theatre during the last six weeks' stay of the piece there, reported as usual at that theatre on Monday night. Result, late arrivals at Harlem Opera House on the opening night of *U and I*—*The Press Agent*.



## THE HANDGLASS.

A FAMILY SKELETON is the title of a new play. The management will probably secure one of Kitzly's chorus girls for the title role.

♦ ♦ ♦

"CLEVELAND'S Colossal Colored Carnival Minstrels!" said Colonel Hayseed as he stood in front of a bill board, "and by gosh 'to think I voted for that man one't for President!"

♦ ♦ ♦

## AN IMPOSSIBLE CASE.

"Have you heard that McCloskey has caught the grip?"

"Impossible! McCloskey is a New York detective!"

♦ ♦ ♦

## A CONFESSION.

I saw him walk over the Brooklyn Bridge on a morning bright and pure. And I knew by the fur on his collar's ridge That he was an "amateur."

But when I asked him if 'twas so He turned and eyed me, "Sir," He said: "I am, although The word is amateur!"

♦ ♦ ♦

## PERFECTLY PROPER.

Since the swagger society girl has adopted the Henley shirt, it is quite proper to tell her to keep it on should she become unduly excited over a baseball game, a horse race or a railroad accident.

♦ ♦ ♦

## HE WAS ORIGINAL.

MAUR.—"I can't see what you like in Jack."

GLADYS.—"Why, he is so delightfully original. Last night he told me that I was not the only woman he had ever loved."

♦ ♦ ♦

## THEY WERE IN IT.

He was a very swell young man. There were no flies on him. He traced his people to the flood When they all were in the swim!

♦ ♦ ♦

DICK.—"Congratulate me, old boy, I'm engaged to Madge Knowsum!"

THE OLD BOY.—"Congratulate you! My dear boy, you ought to be the happiest man on earth. I've been engaged to Madge myself!"

♦ ♦ ♦

"Do you and Helen quarrel as much as ever?"

"Yes, so much that she has begun to keep a scrap-book."

♦ ♦ ♦

## A DEFECT.

"No gentleman wears a made-up tie."

## FASHION JOURNAL.

She was only eighteen, she was witty. And her eyes were like stars in the sky. Her costume was stylish and pretty. But she wore a stiff store knotted tie!

♦ ♦ ♦

A YOUNG reader in Huntsville, Ala., sends the following:

Here are two that are worthy of a place in the Hand Glass.

"A sale in Huntsville, Ala., has a sign up 'No Place Like Home.'"

"A 'Spectacular' production of Rip Van Winkle has real water, real soap and real tub and wash-board, and at a recent production real lightning and thunder. Though latter was not a drawing card."

An elegant roman gold beveled edge patent-lever stop movement stem winding spring-back and name-the-winner watch will be presented to the first person who sends a correct diagram of the above to this office. Please seal hermetically and write on all sides of the paper.

♦ ♦ ♦

ARLEONA JOE has sailed for Europe to be Buffalo-Billed by the blavested aristocracy of London.

♦ ♦ ♦

The latest theatrical news of importance in Brooklyn is that Doctor Talmage has shaved his whiskers, and the winds sigh mournfully for the joys of the buried past.

♦ ♦ ♦

WILSON BARRETT's brother will star here next season in a piece called Another Man's Shoes. There are rumors that Wilson will come later on with The Other Fellow's Socks.

♦ ♦ ♦

JOHNSTONE BENNETT is reported among many other dramatic people to be contemplating a "flying trip" to England this Summer. Nowadays one must be an aeronaut as well as an actor.

♦ ♦ ♦

"CHILLY BUSINESS" is the polite language for a theatrical frost.

♦ ♦ ♦

The Brooklyn Eagle is responsible for the item that an English obituary of P. T. Barnum mentions that "although constantly engaged in selling liquor his habits were not bad."

♦ ♦ ♦

A NEW show in London is called the "Cagliostro-manteon." It is all that its name implies.

♦ ♦ ♦

THERE are some glorious theatrical engagements waiting for Jack the Ripper if he will only show up. Some people never know how to take advantage of their opportunities.

## GEORGIE HAMLIN DYING.

Georgie Hamlin, who has been starring down South this season in Little Vic, has been stricken with paralysis, caused by the bursting of blood vessels in the region of the brain. She is at Lancaster, Ky., attended by her mother and father.

The physicians say that Miss Hamlin cannot live more than a few days at the most. She is weak and emaciated.

A portion of the company have returned to their respective homes. The rest are at Miss Hamlin's home in Cambridge, Ill., where

they are making arrangements for a Summer season under Frank Fallon's management.

## PROFESSIONAL BOOK-BUYERS.

On Monday a MIRROR writer called on August Brentano, president of the Brentano corporation, Union Square. Brentano's, the publishers, booksellers, importers, stationers, have an international reputation. They have on their shelves every magazine, newspaper, and book of importance published.

"Are actors good patrons?" asked the reporter.

"Some of them are heavy buyers of books, but the number is limited. Everybody knows what a great collector of books Augustin Daly is. He leads. He's a careful and a miscellaneous buyer. He reads many fine art books, and is fond of rare publications. Theatrical literature is his specialty."

"A. M. Palmer collects almost exclusively books on the drama, especially the English drama, and to be still more specific, books relating to the renaissance period of the English stage."

"Mr. Palmer has an able assistant for his book rummaging in Mr. Beck's, who roves about in out-of-the-way book-shops and picks up books that the trade can't get."

"Fanny Davenport is prone to history. She is a conscientious reader of literature pertaining to any play she produces. Instead, for instance, of contenting herself with the costumes and plates furnished by Sardou for Cleopatra, she posts herself on the historically correct equipment of the play. She has a remarkable collection of Shakespearean literature. She buys good editions, too."

"I got a funny order from Miss Davenport awhile ago," said Mr. Brentano, laughing. "She wrote to ask me to obtain books relating to the care and cure of snakes. The snakes in Cleopatra, I presume."

"For a long time I was alert for such books. Books that tell how to treat snake ailments are not numerous, as you may surmise. After consulting snake experts, however, I at last got two volumes such as were wanted. Miss Davenport is now content."

"Richard Mansfield has a reputation as a book collector," interposed the interviewer.

"Yes, and deservedly. He, too, is noticeably careful in mounting plays. He reads the very best literature."

"Now, I'll tell you who is one of the greatest and most scholarly readers. His name is Francis Wilson. He reads French as well as he does English. His hobby, you know, is Napoleon Bonaparte. The comedian is an omnivorous reader. It is his delight to hang around old book-shops. When he goes to Paris he spends a great many of his hours in the stalls along the Seine."

"Daniel Frohman is a customer. He buys current literature, books talked about such as Jerome K. Jerome's and Rudyard Kipling's. Edward Harrigan is another manager who comes in here, and he, too, asks, as a rule, for popular novels."

"A remarkable buyer is J. K. Emmet. He will go out of here with a bundle of magazines and periodicals selected from all languages."

"Ada Dyas has quite a *penchant* for books; so has Agnes Booth. Neither of them care for trash. Sadie Martinot asks for English, French and German novels."

"Perhaps, the most liberal collector is Lily Langtry. One day she came in to buy English books. A French clerk waited on her and induced her to buy French works also. Eventually, she purchased German and Italian books. So that when she went out the man had sold the writings of authors in four languages."

"Lillian Russell reads continually. She keeps posted. Something new. No, it's been going on for years."

"Lester Wallack was fond of reading. He kept an eye open for English books, for books about the English wars. He had a passion for histories of the Crimean war. Then, he was a large subscriber to the English periodicals. John Gilbert and John Brughman were other patrons of literature."

"Clara Morris devours books. It isn't unusual for her to spend hours here. She likes to buy photographs of foreign celebrities, the latest novels, but mostly histories."

"Any more actors to add?"

"Stella Mackaye. John Drew. W. J. Le Moine. Wilton Lackaye. Frederick Warde. Mrs. James Brown Potter. Dixey. E. M. Holland. Willard. Augustus Pfitz. Grace Henderson. Herbert Kelcey. Rhda. Irving. Kyrie Bellew. Charles Hoyt. Elsie DeWolfe and Maurice Gram—all of those theatrical folk look along my counters now and then. They about complete the list—at any rate, as far as we are concerned."

"Actors, as a rule, though, are on the move from city to city so much that they have neither time nor inclination to get together a library."

## PIRATES NEATLY SQUELCHED.

"I think that the Gertrude Norman company which has been pirating Mr. Barnes of New York through the Eastern States, has been strangled by my stringent methods of following it up," said Mr. Sanger to a representative of THE MIRROR.

"Some time ago, I received a letter from the manager of the traveling Old Homestead company, saying that Miss Norman was to appear soon at Springfield, Mass. I immediately consulted THE MIRROR'S Dates Ahead list. Then I wrote to managers not to book the company. I had the proper legal papers forwarded to Louis Aldrich in Boston. Mr. Aldrich went before the United States court and obtained an injunction restraining Miss Norman from presenting Mr. Barnes of New York."

"A marshal went at once to Springfield, where the pirate company was. The theatre was informed of the injunction, and refused to let Miss Norman play. The next place where the pirates were booked was Northampton, Mass. James K. Gillilan, THE MIRROR's correspondent at that place, wrote to

me on April 27, as follows: 'The Gertrude Norman company struck Northampton Saturday night, and went to the Mansion House. Sunday morning the proprietors of the hotel investigated the pecuniary standing of the company. The result was that the actors spent Sunday, day and night, in the depot. They were almost destitute of baggage, most of it having been attached in Connecticut. I think it safe to say that the company's season has closed.'

"Barre, Vt., was the next place at which the pirates were scheduled. I communicated with the manager at that town, and he refused to let them appear."

"I want to thank your correspondent, Mr. Gillilan, and the managers who have been so prompt in helping to exterminate this particular pirate crew."

## PORTRAITS THAT TELL.

Tells Commercial.

THE MIRROR is making a specialty of full-page portraits of prominent actors and actresses. They are marvels of beauty and good taste.

## DEATH OF BARRY SULLIVAN.

Barry Sullivan, who had been ill for some time, died in London, last Sunday.

He was born at Birmingham in 1824, and made his first stage appearance at Cork in 1840. He then joined the company of the Theatre Royal, Edinburgh. After some experience in the provinces as an actor of the poetic drama, notably at Manchester and Liverpool, he essayed the role of Hamlet at the Haymarket Theatre, London, Feb. 7, 1852. His Hamlet attracted a great deal of attention at the time on account of his departure from accepted readings of the text, and the general unconventionality of his personation.

On Feb. 14, 1852, Mr. Sullivan appeared at the Haymarket in the character of Angelo in *Woman's Heart*. He subsequently assumed the part of Evelyn in a revival of *Money*. On Feb. 12, 1853, he was cast for the role of Hardman in the production of Lord Lytton's play, *Not So Bad As We Seem*. In April of the same year he appeared as Valence in Robert Browning's play of *Colombus's Birthday*.

After playing a leading role in *Retribution* at the Standard Theatre, he returned to the Haymarket in 1855 to act Claude Melnotte to the Pauline of Helen Faucit. He was also cast during this engagement as Jacques in *As You Like It* to Miss Faucit's Rosalind, and as Franklin in *Love's Martyrdom*. In the fall of 1857 he appeared as Thirak in an Egyptian drama at the Drury Lane Theatre, and continued to perform at that house during the year following. In 1857 he accepted an engagement at Sadler's Walls, where he sustained various parts in the legitimate drama.

Mr. Sullivan came to this country during the same year and opened his American tour at Burton's Theatre, New York. From 1860 to 1866 he devoted himself to dramatic affairs in Australia, where for some time he was the chief actor and manager of one of the principal theatres.

In 1866 he returned to the London stage, and appeared on Sept. 22 at the Drury Lane as Faulconbridge in *King John*, as Macbeth, and in other Shakespearean roles. In 1867 he entered for a brief period upon the management of the Holborn Theatre, London.

He returned to America in 1870, and played a series of engagements under the management of Jarrett and Palmer. He also made starring tours in Canada, Australia and in the English provinces. In the intervening periods he accepted brief engagements in London.

In 1876 he appeared in Cibber's version of *Richard III.* at Drury Lane. In 1879 he acted Benedick in a performance of *Much Ado About Nothing* at the Haymarket for the benefit of J. B. Buckstone.

Barry Sullivan had a very pleasing face and a fine stage presence. He knew how to pose in picturesque attitudes, and to fill the eye with a succession of well studied stage pictures. Nature also endowed him with a fine mellow voice, and he understood how to turn to good account his natural advantages of voice and figure. He possessed a strong and clear dramatic instinct, but was lacking in the flexibility required for comedy parts. He was an attractive actor in picturesque roles, but failed to attain great eminence as a tragedian for want of fire and imagination.

## MISS MATHEWS' CASE CLOSED.

Fannie Aymar Mathews feels confident of winning her suit respecting Washington Life and The Wife. The briefs of the case have been handed in and the decision of Judge Beach is now awaited. To a MIRROR representative Miss Mathews said, the other day:

"The other side asked for eleven postponements. I never asked for one. They delayed me a year with their silly Mrs. O'Connor affair and she, when she came forward, would not testify or even put her name to the MS. they asserted to be hers. She contradicted on oath all the testimony Chapman, of London, sent to Mr. Frohman as being hers. If there is such a thing as justice I shall win this suit."

"Are you at work on any play now?"

"I have just finished a play in one act, called *Peg Woffington*, the Player. It is a very strong little piece, founded on a hitherto untouched incident in the career of that fascinating woman, and as I have tried to handle it I think it is the best thing I've done yet, except, perhaps, my play, *Marriage Vows*, which Mrs. Berlan Gibbs is considering."

A NIGHT's Frolic, the big Boston success, played to its second week at the Park to receipts that were twenty per cent. larger than the first week. The piece, and Helen Barry in the leading dual-role, are enjoying a genuine boom.

## PROFESSIONAL DOINGS.

MRS. LESLIE CARTER will return from abroad this month. She will be managed by E. D. Price again next season.

CHARLES CANFIELD will play the leading part in *Retrospect on the road*.

"AFTER THOUGHTS" is the title of a song written and composed by Adelaide Emerson. It is published in Philadelphia.

W. H. DONALDSON, of the Donaldson Lithograph Company, is at Earle's Hotel, where he will remain until May 20. His house claims to be enterprising, experienced, prompt and accommodating.

GEORGE A. WEBBER has been engaged for *The Limited Mail*, opening in Chicago on May 14.

The Jackson Lodge, No. 192, of Elks, was organized in Jackson, Tenn., on April 17, with a membership of forty. The MIRROR's local correspondent was named among the officers.

HARRY BRANDON, of Kennard, Brandon and Kennard, now traveling with Harris' Nickel Plate show, was married in New Orleans on April 18 to Tillie Kleemand, of New York.

A NEW aspirant for dramatic honors is Helen Marvin, who will debut this season. She is said to possess beauty and talent. Edwin Gordon Lawrence will direct the rehearsals and be her leading support.

RUDE JEANS has been played in Indianapolis and appears to have pleased the natives.

THE OLD HOUSE-BOAT appeared at Barre, Vt., on May 1, to the full capacity of the local house.

A TELEGRAM to THE MIRROR from Buffalo says that the annual benefit of Lodge No. 23, B. P. O. Elks, at the Corinne Lyceum, on May 1, netted more than \$500.

ANNE WALLACE-VILLA closed the season of *The World Against Her* in Cincinnati on May 2. Miss Villa is now at Ridgewood, N. J. The next season will open in New York on Sept. 7.

R. S. STAHL has been engaged for leading business with the Thomas E. Shea company. Martha Wren, the soubrette, and Jerry McAuliffe, dancing and singing comedian, have been engaged for the same company.

LEAVE DAVEY and Little Viney closed their engagement with McCarthy's Mishaps on May 2. They are to appear in a new piece entitled *The Latest Fad* on May 16.

THE MONEY MAD company will close season at Newburg, N. Y., on May 10. The play will go out again next season.

EDGEE OCHOVOST is paying his parents in Boston a short visit this week.

MILTON NORMAN's Northwestern tour has been highly successful. On June 6 his season of thirty-eight weeks will terminate. Between the 20th and 27th of this month the company will have a period of idleness, in order to enjoy the beauties of the Yellowstone Park.

DENVER is a bad place for farce-comedy shows. The public will not patronize them and the press never misses an opportunity to scold them unmercifully.

At the new Jersey City Opera House, last Saturday, Mr. Hilpott, the contractor, was presented with a piece of jewelry by his fellow workmen. The event was an auspicious one, and for it Sydney Chisley had painted an elaborate scene. The jewel, a Knight's mark of the Order of Knights of Pythias, was handed to Mr. Hilpott by Charles E. Gullgeon. The recipient said a few words in reply.

GEORGE KUMER will give his 1,000th reading on Friday.

WILSON JAMES T. POWERS leaves the Park he will put A Straight Tip on for a month's run in Chicago.

W. A. BRADY's company presented *Thou Shalt Not* in Pittsburgh on Monday. If it goes there it will be played four or five weeks in other cities.

MARIE WAINWRIGHT closed her season in Milwaukee with the 50th performance by her of *Twelfth Night*. This is an unparalleled record for a Shakespearean comedy. Miss Wainwright's season was remarkably successful, and in San Francisco, New Orleans and all the extreme West was almost a triumphal progress. Miss Wainwright and Julian Magnus, who will continue to direct her tours, returned to the city last week. They are busy occupied in making arrangements for the revival of *Amy Robart* which will occur at Palmer's on Sept. 7.

THE HORNET'S NEST is the title of a comedy to be produced at the Globe Theatre, Boston, about May 18, by John Stetson. Max Freeman will stage the production.

ELI HENRY'S MINSTRELS closed season May 8 at Elvira, O. During the Summer the majority of the members will rest. Bert Winters, William Murphy, Thomas Mack and W. G. Mack will tour, however, as the Muldoon Quartette. W. G. Mack will join Al. G. Field's Minstrels July 10.

A NEW theatre to be called the Grand Opera House is to be built this Summer in Quincy, Ill., to be completed in time to be opened early in the Fall. The estimated cost is to be \$75,000, which has been subscribed by four gentlemen of that city. The building will have a frontage of sixty-six feet and a depth of one hundred and ninety feet. It will be four stories high with a pressed brick front. The main entrance will be on the ground floor. It will be twenty feet wide and will extend back seventy feet where the box-office will be located. Back of the box-office will be stairways on both sides leading to the balcony. Between these stairs will be the entrance to the first floor, the foyer, ladies and gents' parlors, etc. The stage will be sixty feet wide, forty feet deep and sixty feet high. The seating capacity will be about 1,500. The building will be supplied with incandescent lights, and will be heated by steam. Mr. J. Schoeneman, formerly manager of Boerr's Opera House, has leased the theatre for a term of years.



\*The rates for "Open time" in THE DRAMATIC MTR.

panies. Good actors and actresses who have hitherto remained in the background for want of an opportunity, will have a chance to appear in a city production in strong parts. Mr. Belmer's principal object is to give the American author a chance to have his work fairly placed for public approval. Each play will be performed an entire week. Professional stage managers will superintend every production.

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## THE FIRE SCENE.

"It's much easier to get your characters into a fix than it is to get them out again," thought Jack as he thrust back his manuscript and, lighting a pipe, strolled over to the window. It was already past midnight, and the moon was high; there was scarcely a breath of air stirring, and there were only a few fleecy clouds in the sky, but the night swells from the North troubled the water and the little fleet of row-boats at the dock tugged impatiently at their moorings.

To tell the truth, Jack was vexed; he had always considered himself a pretty decent sort of fellow until he came to the Ganouskie House—well, he was vexed, and that was the end of it. He had been emphatically sat down upon by an old woman with her hair scalloped around her forehead, and his play was not progressing satisfactorily.

He had been born a rich man, this Jack, and had been educated abroad, had enjoyed all of the advantages, and perhaps, some of the disadvantages of a good income until his education was finished, and then one day his father failed and on the next day he died. Jack gathered up the fragments of his fortune, took cheap lodgings and began to look about for means of support. Before long he had obtained a position upon one of the great dailies, and falling in with a Bohemian gathering of journalists, critics and actors had become interested in theatrical matters. In a few months he conceived the idea of writing a play; a year passed and the play was written; nearly another year and the play was produced and was a moderate success. After that he wrote a few one-act comedies, did some miscellaneous hack work, and was placed in charge of the dramatic column of his paper. Then, having been economical, he took a vacation and came to Lake George with the intention of at least getting together the material for another play—and then his troubles began.

He did not know a soul at the hotel and didn't want to—he had come there for work. Now there was not very much for the guests at the Ganouskie to amuse themselves with, the mail in the morning, bowling or tennis in the afternoon, and dancing in the evening being almost the only distractions. So, when Jack came in to breakfast, in his white flannels, the morning after his arrival, he raised a slight breeze among the guests, for he was a handsome man, with his brown eyes and pointed beard, and had the frame of an athlete. Everyone wanted to know who the good-looking stranger was, and asked everyone else. No one knew; so everyone began to draw a little upon his or her imagination (it was principally "her," by the way). As Jack enlightened no one, each manufactured a history to suit himself. To listen to them, one was forced to the conclusion that Jack was everything but an escaped lunatic.

Of all this Jack was perfectly unconscious; he arose as late in the morning as experience had taught him it was possible to get a good breakfast, read his papers, and attended to his mail until dinner, and after dinner he took a rowboat and went rowing about the lake until supper time. After supper he disappeared from public view, and girding up his loins, or, in other words, slipping out of his clothes and into pajamas and slippers, he worked away on his play until twelve or one o'clock, when he went to bed and to sleep, never dreaming that his conduct was inspiring all of the old tabbies in an agony of suspense.

One day, however, this suspense came to an end. A sharp-eyed, ditto-nosed spinster looked over her glasses as they both sat upon the piazza, he with his mail and she with her fancy work. She noted that he had a copy of THE DRAMATIC MIRROR upon his knee and was opening a small package. She did want to know what was in that package so badly that she worked a roseleaf in blue and pricked her fingers.

At last she was rewarded; they were photographs. He had dropped one on the floor, and, oh, horrors! it was a girl in tights! Before one could sneeze twice, the fancy work and the spinster vanished, and within an hour the whole hotel knew that he was an actor.

It was curious to note the effect of this startling intelligence. The young men tried to scrape his acquaintance, the fathers regarded him as a sly dog, and kept one eye upon their daughters; the mothers kept both eyes upon the girls, and agreed with the spinsters that he was a horrid man, and the girls—well, they had thought him handsome before, and—

When Jack went into the writing-room the next morning the seats were all taken except one at a small table in the corner, at which sat the prettiest girl in the hotel. He asked politely if she objected to his sitting there, and as she answered very prettily in the negative, he sat down and commenced a letter. In a moment they both tried to dig their pens in the ink at the same time, and consequently came into collision. He apologized, and she blushed. He asked, a few moments after, if he might trouble her for the blotter. Yes, certainly he might. Then her paper ran out and he gave her some of his. So things ran along until a spider sauntered along and dropped upon her shoulder. She gave a little scream, and Jack came to the rescue and brushed it off.

"There seems to be a number of spiders about," he remarked.

"Yes, horrid things! One crawled right over my paper yesterday."

"You don't get used to them, then?"

"No, I hate them. I can stand a mouse if he isn't very big, but I can't endure spiders," she said with a shiver.

So the ice was broken, and she soon plucked up courage enough to ask, "Are you really an actor?"

"No. Why, what gave you that impression?"

"Every one said so. Besides, you had some pictures of actresses out on the piazza yesterday."

"Oh, those, those were some a friend sent

me. He has just brought out a new play, and they were photographs of the principals."

"But what sort of a play? One of the women had on—that is she wore tights, I believe. They said so—I didn't see them."

"One of the characters is a *premiere danseuse*, queen of the ballet, you know. She does come out in tights in the third act, I believe. I haven't read the play for over a year and I've nearly forgotten it."

"I know I'm impolite," she said, smiling, "but if you're not an actor what are you—a critic?"

"No, I only write a little for the stage, that's all," said Jack, modestly.

"Oh, a playwright; how lovely! Whose plays have you written?"

"I wrote *But Not Broken*," said Jack half apologetically.

"Really, did you write that? Why, I saw it last Winter. I thought the hero, Fred—Fred—oh, you know who I mean! I thought he was superb. Oh, I think it must be just—"

"Effie!"

"There was no mistaking the mood of the speaker. She was angry, exceedingly angry, and she marched Miss Effie off before the poor girl could gather up her writing materials, scolding her loudly enough for Jack to hear about the shame and the disgrace of talking to that low actor, without an introduction, too!"

So Jack was vexed.

He did not halt appreciate the beauty of the moonlit scene spread out before him. He puffed moodily at his pipe. He watched the tossing rowboat until it passed out of sight behind a clump of trees, and then he returned to his work. It was high-time that his hero did something really heroic, and he wanted one good melodramatic scene.

"Let me see," he thought. "How would a fire scene do? Hero saves heroine from a burning building—wonder if that could be worked up into an effective stage-picture? Wonder what I'd do if this hotel were to catch fire, for instance, and I had to get a girl out? I'd let her down out of the window, probably."

He went to the window with interest and opened it wide looked out. There was apparently no avenue of escape. It was thirty odd feet to the ground and nothing to get down on, no lightning rod, gutter pipe, no anything.

"I suppose a rope of sheets and blankets would hold one," he mused, "but then a girl couldn't slide down it. She'd let go before she was half way down. I'd have to tie the rope around her waist and lower her. Wonder if a fellow could lower a girl out of a window in that way? Don't think he could; there's nothing to brace against; beside he'd be apt either to let the rope slip through his hands too fast and drop her, or he would lower her by jerks and hurt her. If he could take a hitch around something—I have it, I see now how it could be done if the girl were cool enough—have her get out on the sill, outside the sashes, with the rope around her and under them, then lower both sashes to within a foot of the sill, take a strong cane or a bedpost, brace it against the sill and the sash, take a turn of the rope around it and you could lower her easily. That would be the best way undoubtedly."

He went back to his table, but he was in no mood for work, and so retired and went to sleep, and after a time began to dream.

He was in the writing room again talking with Effie, when her mother came in and wished to play the part of the heroine in his new play. He said that she might if she would wear a red wig. She went out and soon reappeared in the wig, and wished to rehearse her part, but one of the guests saw the red wig, and yelled "fire!" Then the others took it up, and yelled "Fire! fire!" The scene was rapidly changed, and the mother was lowering him out of the window, but the rope was around his neck, and was strangling him, while the fire flashed in his eyes and danced and blinded him.

He awoke confused and choking. His room was full of smoke, and outside all was a red glare. It took him several seconds to fully awaken, so unreal did it all seem. Then, with a bound, he was at the window.

Outside all was smoke and blaze. He could see men and women running aimlessly about and shouting, and down at one end of the hotel they were trying to raise a ladder.

A man ran out in his night-shirt with a tennis-racket in one hand, went down to the dock and filled a pail of water. Running back he cried for the men to form a bucket line and emptied his pail of water over a man who sat sobbing on a horse block. A woman threw her baby out of the window and jumped after it. The whole house seemed one seething hell of fire.

A girl appeared at the next window but one, and looked out with blanched face. She turned towards him and he saw that it was Effie. At that moment a man jumped from the window between them and fell in the road below, broken, bruised, dead. Effie made a movement as if to follow him.

"Stay where you are!" shouted Jack. She nodded her head vacantly and her lips moved.

He staggered back as he threw open the hall door, for the smoke poured in great waves. Blinded, choked, he felt his way along. He could hear the flames rushing up the elevator shaft, and the boards were so hot that they burned his bare feet.

He was in front of the next door. He could tell that by feeling along the wall. But his legs tottered under him and his throat seemed full of liquid fire, and for a moment he paused, his head dizzy and his chest almost bursting.

A sudden gust of air blew the smoke away for a moment, and he filled his lungs and stumbled on.

At last, weak and trembling, he reached her door. It was locked!

He threw himself against the door, but it did not yield. He gathered himself for a fresh assault, but he was weak, so weak! He

fell upon one knee and leaned his head against the door. Oh, for one breath of air!

Down the hall a board snapped with the report of a pistol, and tiny jets of flame spurted up through the floor. He raised himself to his feet—he knew it was for the last time. If the door did not give way he would fall, he er to rise again. Every atom of his strength went out in that furious dash. The door gave way and he fell prone across the threshold while the smoke rolled over him and out of the open window. He crawled in and mechanically kicked the door shut to keep out of the smoke. He could not see, but crawled towards the fresh air.

Suddenly his hand touched something warm and soft. Thank God! Effie was still there. Holding her fast with one arm he leaned his head out of the window. He had a few seconds in which to recover himself and clear his lungs. Already he could see a little. He looked at her steadily for a few seconds, and his sight gradually coming back, he could see that she was propped up against the side of the window, but that she had fainted.

The sight of her gave him new strength. He took her in his arms and laid her gently on the floor with her head resting on the window-sill, so that she could breathe the fresh air. Limping to the bed, he tore off the clothes and knotted them together, trying each knot by straining it across his knee. Three times he had to go to the window for air, but at last the task was done. He took a slat from the bed and laid it by the sill, and as he did so the glass in the transom broke and fell crashing to the floor, while the flames licked the sides of the door.

He passed the rope around Effie's waist and tied it securely. Laying her carefully upon the sill, he pulled the sashes down as far as he could, and resting the bed-slat against the sill and the sashes, he took a turn of the rope around it and wound the rope around his hand. Then he pushed her with his foot as gently as he could until she rolled over, and the rope snapped taut. The door swung open and the flames came roaring in, and almost loked him with their great red tongues. Faster and faster he let the rope slip through his hands. There was a slight shock, the rope slackened and he knew she had reached the ground. He called for some one to come and get her but no one paid attention or heeded her. He glanced out and saw her lying there—a little white heap.

The flames were almost upon him; he tied the rope fast to the slat and shutting the sashes down upon it he stepped over them; as he did so he heard a hiss and felt a sharp pain, his head was singing. Like a shot he slid down the sheets and, raising Effie in his arms, started to run, for the walls were tottering. He had run but a few steps before he was brought up sharply for Effie was still tied to the window above! The walls shook and swayed as with trembling fingers he sought the knot to undo it, but even as he found it the sheets burned in two at the window above. He ran blindly forward and fell panting, fainting, on the cool wet grass.

A good little wife was busy trying to help her husband put his desk to rights.

"Why, you must have written this play before you were married and after that dreadful fire," she said as she turned the leaves. And I never knew anything of it at all. Why, Jack, you took your incidents right from that fire. How could you?"

"No, dear," he answered thoughtfully. "The incidents of that fire were taken from the play."

GEORGE CONSTOCK BAKER.

## A MODERN MAGDALEN.

At the gates of the Heavenly City, St. Peter sat one day.

While before him knelt a trembling soul, Just released from earthly clay.

"What do you here, and what do you want?" The good St. Peter cried:

"Please sir, I'm not fit to go, I know, But my baby is inside."

"And who were you in the vale of tears? What vocation did you ply?"

"I was an actress," the poor soul sighed, Then began to sob and cry.

"Ah, na!" laughed St. Peter. "You lived in style, With admirers by the score."

You had beauty and health, renown and wealth, Is it possible you can want more?"

"Nay," cried the Soul, "you make a mistake, You are under a wrong impression."

The lot you picture, I am sure is not Shared by all our profession.

I lived quite secluded when not on the stage, Tho' the public owned me at night;

While I've toiled for fame these many years I never reached its height.

"And as for wealth, if the truth were known, Tho' I owe no one under the sun,

My body would now lie in the Potter's Field Were it not for the Actors' Fund."

"Oh, ho!" mused St. Peter, then questioned: "What gave you to charity?"

"Of gold I had none, but my services I gave most willingly."

"Where passed you the Sabbath?" he asked her next, "What church did you attend?"

"When we didn't play," she faltered, "In the cars the day we would spend."

"Your baby is here, you say; then, pray, Where is your wedding-ring?"

Know you the lesson taught by the world To a feeble, fallen thing?"

"Have pity, sir! I loved, alas! He refused to give me his name,

God mercifully took my innocent child, And left me bear the shame!"

"Have done!" cried the Saint, while a tear on his cheek He furiously wiped away.

"You have been punished enough, come in, my child From night to endless day."

REMINGTON EARLE.

Henry Irving has revived *Olivia* at the London Lyceum.

## FOREIGN.

April 28.—The prominent theatrical event of the week has been the celebration at the Vanderbilt Theatre of the "coming of age" of a wonderful talent, amidst the mutations of management, one of the Trinity of Our Days who opened it twenty-one years ago—was on hand still as manager of it. The site became for the afternoon, what it was immediately before it was theatrical, viz. a club house. For a short time after the curtain fell upon the play of *Money*, scarcely a London actor or actress was absent from the stage. Indeed, during the performance—in the club scene—a score of actors occupied seats or stood around the performers in roles of club members and doing the necessary pantomime business. The occasion was made additionally remarkable by the presence of Walter Lacy who was the original Sir Frederick Mount on the first night of *Money* fifty-one years ago, and who is with Lady Martin Helen Farnit and the veteran Home one of the timone of survivors of the memorable cast with *Money* at its head. Home then played one of the tradesmen, demonstrating the power of *Money*. Moreover, Irving, who was one of the original Vanderbilt company with which Harry Montague, David James and Thorne opened the house, acted an address prepared for the occasion by Clement Scott, the critic of the *Daily Telegraph*. It was from this stage that Irving was translated to the Lyceum by Bateman. In many respects the meeting of this Players' Club was a memorable. Moreover, several critics who had written up the opening night of the house were present, drinking the health of Thorne and James—survivors not forgetting a toast to the memory of Harry Montague. This is the theatre most common call it "Vanderbilt" wherein the Thorne and James have such phenomenal runs and made such pots of money.

The revival fever is extending. Next week at the Adelphi comes on *Barrett's* London. Bonaparte localized version of the French piece. English Rose had ceased for some time to drop bank-note petals into the treasury. The new piece by Sims and Buchanan is not yet ready. The latter has been engrossed lately with producing his new book. It is called "A Coming Terror."

"Heavens!" exclaimed Burnand, jocosely, at the Garrick Club, the other evening, to the other B. then buzzing over a supper, "Is that to be the title of your coming play?"

Buchanan parried and said with a merry twinkle, "No, Burnand, I do not wish to plagiarize from you."

Mrs. John Woods' *Volcano* ceases to erupt next week. Its crater drew colder and colder, notwithstanding the cleverness of the star. Very little money has flowed into the box-office lately. Fred. Horner, who of late has sat in a corner eating a dramatic apple and who wrote *Burgaloo* (which I wonder so American managers have not noticed and adapted) is preparing for the Court Theatre an adaptation from the French not yet named.

Of new ventures there is no end. A fresh version of *Serge Panine* is preparing for the debut of a Miss Burney, who is a pupil of Giuseppe Ward, and from whom much is expected. Then George Siddons announces a trial marriage of his own, after whom the Bohemian Club here has been named. There is much good stuff in it, but it is like the gold spoon that had to be remelted and remoulded before it came out shining and perfect. I fancy that if Manager Palmer could put it into literary and managerial crucibles he would find the play could be made a success, for it is capable of reflecting the dress and manners of an amusing era.

Appropos of this subject why cannot the author of *Alabama* or of *Dean Brumme* write a drama with Edgar Poe as a central figure? Let the hero, Edgar Raven, name the play. What an artist can do was best exemplified by the Duke of Devonshire, who once built a house around an old bungalow. Here is at least a rim—a savage to be painted, bespangled, ribboned and befeathered and provided with a theatrical calumet.

There is to-day a footlight merriment at the expense of the *Times*. Is its title of "Thunder" changing to "Bardere"? In a review of a new play it extols the acting of Mr. Leonard Courtney—who happens to be Deputy Speaker of the Commons. The critic, it seems, in his haste having so often written the Parliament's name, confused it with the actor's name of Leonard Courtney. And in the evening when Barrett in *Hamlet* mentioned how the *Times* is out of joint with much emphasis there came great laughter.

Mrs. Geradine Tilkin has returned and was generous enough from a box to applaud Miss Halton's *La Cigale*. But how could she help it? Already the fickle flatterers have declared that "Marie" "Marie" come up then jade! "Marie" "Marie" "Marie" The Ivan Caryll lodge in St. John's Wood now exhibits in fresh paint over its gate the words "La Cigale Villa."

L'Enfant Prodigue is in the evening bill at the Prince of Wales Theatre. The royal legend, *Le Duce*, under the feathers, flame up at night brighter than ever, for the piece is a craze, because taken by veritable pantomimists. Its success has emboldened the Elmar and M. Marins to soon try a musical pantomime called *Pierrette's Birthday*, composed by Geradine's husband. Ugly rumors are afloat about the prosperity of the new colossal English Opera House where leaner woad and lights. The Italian opera, with our American prima donna, Miss Femes, is the fashionable draw of the season, and it is fashion that pulls opera in London and not company nor even company. The new Cambridge Circus, constructed out of the debris of Seven Dials, is comparatively inaccessible, and its big theatre seems as yet out of the way.

A new play, called *Our Daughters*, seeks to reintroduce Alice Artherton after her two years' absence; but it is simply a dramatic edifice constructed with old bricks of plot and situation, yet with a small new cupola fitted to afford her a good outlook.

At a matinee, a play called *The Lady Guilde* has been this week aptly cued. It was ostensibly prepared to benefit the "Home for Dogs," and it has gone there. The heroine was played by a lady with the inauspicious name of Wade. It has been, indeed, weighed and found wanting.

Excellent reports come from Paris as to the funny libretto and car-capturing new opera of Audran, called *L'Oncle Celestin*; and it is a work worth the consideration of American impresarios.

Some of the transatlantic cables greatly praise Willard's light comedy part in *My Wife's Dentist*. One witty critic comments by saying "amid the many neuragic plays that really pull one's teeth to hear, it is gratifying to know that Palmer and Willard have found one theatrical dental pull that soothes teeth into gumming grins."

G. H.

## KINGSTON, JAMAICA.

April 28.—The Exposition has been thoroughly successful and should it have no other result than that of calling attention to the advantages of Jamaica as a winter resort it will not have existed in vain.

It is an error to suppose that this island is in any way unhealthy. On the contrary, the climate of the interior and of the North coast is exceptionally salubrious and by no means unpleasantly hot. The scenery is romantic and delightfully varied; hills and dales are thickly covered with the richest of tropical vegetation and the banana and the coconut add beauties unknown in Northern lands.

Kingston, however, is a blot in a fair picture; the streets are narrow, unpaved, and exceedingly dusty. The car-fares are dear, but one can hire a buggy for the small sum of sixpence. The theatre is right in the middle of the city. The McDowell company had been performing there, but have been engaged for the last two weeks played at the Exposition, the English company which occupied the boards there having gone home.

Both troupes have been well appreciated by the Jamaicans, many pieces having been produced which had not previously been seen in the island. The opera *Ermione* was sung by the McDowell and with a brilliant success.

Traveling in the country is somewhat expensive.



and above the average of this class of attractions. Kate Weston and Mrs. Kate Rankin in *Cruel London* go to a Bristol school of education, where, according to



Leveum was to good houses. On 28 Edward Weir and Fred S. Isham's new comedy *My Friend Tom* will be produced for the first time on any stage. Messrs. Weir and Isham have given the play much time and attention and so far as can be judged their efforts will meet with success. The popular treasurer of the Detroit, William B. Lawrence, will take his annual benefit with Bill Nye and A. P. Burroughs as the attraction. Judging from the sale of tickets it will be a success. The gentlemanly and attentive treatment of the patrons of the theatre is well known as being the best in the city. The New Family and their speciality on a large business at Whitewash week of 20, with the usual matinee. Out of Sight opened for a week's engagement at a good house. The piece is a musical farce, devoid of any plot, and depending entirely upon its clever people, and their singing and dancing specialties.

## BOSTON.

An audience that included nearly all the prominent literary and theatrical figures of the city attended the first production of James A. Herne's new play *Margaret Fleming*, at Chickering Hall. The transformation of the hall into a little theatre was complete and the piece was mounted in a careful manner. As Margaret Fleming, Mrs. Katherine C. Herne made an emphatic success and Mr. Herne also made a hit as the Father. Little Mabel Earle and Miss Jacobson from appeared in the characters played by them at the original production of the piece at the last summer.

Hands Across the Sea was received at the Museum for the first time of the season. The cast was as follows: Jack Bradley, L. L. Overport, Tom Russell, George W. Wilson, Dick McLeod, George C. Bonifant, Jean de Lussac, Charles Barron, Count Paul de Renal, Junius B. Roth, Joseph Stillwood, Charles S. Abbe, Lillian McLeod, Emma V. Sherill, Lucy Nettie, Miriam O'Leary, Madame Valérie, Alice Livingston.

E. S. Willard made an emphatic hit at the Tremont, in John Needham's *Double*, which then had its first production in this city. The piece will be given again, after which *The Middleman* will be presented for the rest of the week. The second week of the engagement will be divided between *The Middleman* and *Judas*.

M. Kenna's *Flirtation*, with William Barry at the head of a strong cast, drew a large audience at the Hollis Street. The return engagement of Agnes Hunt at the same house, 27-2, was even more successful than the long engagement in the Fall, and the house was densely crowded at each performance.

Kate Claxton and Mrs. M. K. Rankin in *Cruel London* form a powerful attraction at the Grand Opera House, and the theatre was filled by those who remembered their joint appearance in *The Two Orphans*. The engagement will be followed by *A Cold Day*, after which Alexander Selkirk will conclude the season with a long engagement in romantic drama.

The *Merry Monarch* could fill the Globe for a period indefinitely long, if the audience can be taken as a criterion. Francis Wilson and Marie Jensen are great local favorites, and their presence would make a success of a piece as inferior to this. "Standing room only" is the announcement at the Park, where Helen Barry continues her success in *A Night's Frolic*. The talented comedienne and her carefully selected cast have caught the fancy of the town, and the piece could be run easily to the end of the season, but it will be withdrawn after two weeks to make way for Lotta, who will make her first appearance here in two seasons.

The Soudan continues to attract large audiences at the Boston, but it will not be continued much longer. *The Wolves of New York* is the new attraction at the Howard. The engagement will be followed by a return engagement of the *Night Owls*.

Green Bushes is being presented at the Grand Museum by Lathrop's Providence stock co. Katherine Robert took a benefit at that house 20, when Fanchon and the potter scene from *Romeo and Juliet* were played.

Nas Freeman was in town last week to consult with John Stetson of the Globe, in regard to the revival of *Lark at that house at the conclusion of his engagement of Francis Wilson.*

E. S. Willard's engagement at the Tremont has been extended one week, and the actor has delayed his return to Europe on that account. During that extra week he is to present several characters for the first time in this country.

A series of Summer popular concerts is to be given in Music Hall beginning on June 1. The director has not yet been selected, but the choice will be announced soon. As in previous years, the orchestra will be largely made up of those musicians who play in the symphony concerts during the winter.

R. M. Field and wife are to sail for Europe July 1 on the *Teutonic*, and Mr. and Mrs. Eugene Tompkins will also spend the summer abroad. A new comedy by Edward E. Kilder will be played the greater part of the time, but a *Poor Relation* will be done occasionally. The cast will be much stronger next season, the only members retained being Mr. and Mrs. Hudson, R. F. Sullivan and the two children.

The London *Comic* Kierle, Burlesque, etc., will make one appearance at the Howard theatre on the evening of June 1, the occasion being for the benefit of L. P. Johnson, stage manager of the house.

It is stated that Marie Bures will be a member of the Museum stock co. next season.

Robert Downing closed his successful season with his Boston engagement, and left at once with his wife, Eugenia Blair, for their home near Washington, D. C., where they are to spend the summer. Mr. Downing will play in week stands nearly all of next season, and will have a cast larger and stronger than the present and will play in an increased repertoire.

The Fall of Babylon will not be presented at the Point of Pines during the coming summer as had been promised. This place of amusement has been open for ten years without proving a paying investment, and the land will now be cut up and sold in building lots.

A concert was given at the Boston for the benefit of F. W. Bucklev, ticket agent, and Charles Harris, of the advertising staff of the theatre. Leading members of the Soudan, The Nabobs, Little Puck and A Brass Monkey cos. volunteered for the occasion.

W. D. Worth Harris, who has been a member of Daly's co. until lately, will join the co. supporting Modjeska next season.

A Four Legged Fortune suffered at the Globe 27-2, as a result of the failure of Harry Courtaine to fulfil his engagement. Blanche King, assumed, at short notice, the character which was to have been played by Stella Boniface, and made a distinct hit.

The first production by the New England School of Dramatic Instruction of Nemo, which was postponed on account of the illness of George F. Farnen, will take place at Union Hall. H. M. Pitt will play Captain Nemo in the production, which is given under the personal supervision of the author. The summer term of the school will open on June 22 and continue for twelve weeks.

The engagement of Robert Downing at the Grand Opera House during the week ending 2 was one contribution to the close of every act of each of his pieces, and every evening he was compelled to respond to the demands for a speech, which he did in a graceful manner.

Mary Snow is a great favorite in Boston, where she was at one time an important member of the Museum stock co. She is receiving many social attentions while here with the Helen Barry cast, and was one of the party who attended a special per-

formance at the Italian Marionette Theatre on North Street.

Sol Smith Russell has the refusal of the open time in the Spring at Daly's Theatre, which has been played for several seasons by Rosina Vokes. He will probably improve the opportunity and play his annual engagement in New York at that time in the future.

John B. Whoriskey, of the Boston *Times*, is engaged upon the score of a comic opera, which is now nearly completed. Mr. Whoriskey has had several songs published in which great musical ability is shown, and those who have heard selections from his later work speak in high praise of its merits.

William Seymour shaved his moustache to appear as a minstrel at his benefit, and his appearance was so changed thereby that few recognized him. The following evening, while standing in the line of the Tremont, a man came up to him, stealthily and asked if he wished to buy a ticket.

Mr. Seymour said if he had a house and the fellow responded in the negative, and with that he showed a lithograph ticket, which he said was obtained from a friend. Boston rules are strict in regard to sales with a house, and Mr. Seymour nodded to the policeman of the house who was standing near by. The fellow was thunderstruck when he found that he had been talking with one of the staff of the theatre and he begged hard to be released, which was done as soon as he had received a good wage.

## CLEVELAND.

Russell's City Directory did a good business at the Opera House April 22-23. The cast includes Dan Daly, Charles Seaman, Rust Haverly and J. C. Miron. Amelia Glover, the skirt dancer, made a great hit. Miron's singing was very good. All in all, the show was a great success. The Pupil in Magic.

W. H. Powers' co. in the *Ivy Leaf* did a big business at Jacobs week ending 2. The play has been seen here many times before, but still continues to attract large houses. The cast is very good, and the *Ivy Leaf* quartette did some fine singing. De Smet's *Alone* in London.

Weber and Field's Vanities co. did a good business at the Star week ending 2. Drawes did some fine juggling. The Rice Brothers made a hit in original act on the horizontal bar. Richmond and Glenora are a very strong team. The performance ended with a farce. Minnie Burrows and Elliott's *Voyage*.

De Smet's *Alone* in London lay off here last week, prior to their engagement at Jacobs' this week.

Park Pavilion, with some strong attractions, will open 2. It has been rented throughout.

Fan Brady, of Brady and Garwood, was in town last week.

Charles W. Purcell, for the past three seasons the dramatic critic of the *Tribune*, is considering several flattering offers as advance for next season. Should he desire to enter the profession he will surely make his mark.

Frank Stratton, last season's treasurer of Brady and Garwood's Toronto house, is engaged to act in the same capacity for Robert Manchester's new co., which takes the road next season.

A. L. Dison, contracting agent of Bailey's New London show, is in the city.

According to the last reports, Joseph Hawthorth will be started under the management of J. F. Mack instead of A. F. Hart.

## KANSAS CITY.

The Ninth Street Theatre was the only house open week ending 2. The *Fair* played its third engagement here and was attended by large audiences throughout the week. The entire performance and the individual members of the co. have improved in the meantime and the piece was better presented than ever before. Lizzie Parsons Italy as Charley was repeatedly recalled for her clever work. Alf Hampton, in impersonations of prominent actors, did some excellent work, and W. F. Mack as Boker was more effective in his songs than in the funny lines of his part. Max Arnold, Rosa France, Lillian Markham and a bevy of pretty girls contributed to a most satisfactory performance. Lizzie Parsons Italy left the co. May 2 as her health has been very poor. She will star in *Upside Down* next season under the management of Rich and Harris. Katie Putnam.

The Coates, Gillis and Warden Grand Opera Houses were all dark week ending 2.

Honest Hearts and Willing Hands comes to the telis week of 2-3.

The Marble Heart will be presented by amateurs for the benefit of the city's poor.

The Wonderland had fair attendance week ending 2. Messrs. Nido, Trenk, down, Tan-La, Japanese juggler, and Little All Rights, together with a short act, suited the entertainment.

All the parks are opening for the season, but no one seems anxious to risk any money trying to run a Summer opera co.

James J. O'Connell, who will appear at the Coates' Opera House 2, 3 in Tannhäuser, Carmen and Lohengrin.

## PITTSBURGH.

The attendance at the theatres has dropped off to a considerable extent, from causes which are not altogether apparent.

Leon's Morris, who has not been here for some time, presented *Faust* with elegant settings and beautiful electrical effects at the Grand Opera House week ending 2 to only fair business. The star's excellent Mephisto is ably seconded by Florence Robert's Marguerite. Thon Small Not 2-3.

The Bangor did a medium business at the Duquesne week ending 2. A. M. Palmer's co. in repertoire 2-3.

D. K. Higgins' Knappe co. had good houses at the Bijou. The climax of this play is capped when the patrol wagon appears. A Pair of Jacks 2-3.

Miron and Edna Lettingwell in Blue Grass did a good business at Harris' Family Theatre week ending 2.

Frank Jones as St. Plunkard from Pughton and in Country Cousin pleased large audiences at the Academy of Music week ending 2. The *Crook* Burlesque co. 2-3.

For sale of seats for the May Musical Festival is progressing very favorably.

John Klein, of the Grand box office, is to have charge of the excursion of the steamer *Mayflower* during the summer.

Col. Sam Dawson will summer in New York, and has signed his contract with the Bijou for next season.

Our new theatre is looming up in good style, and there is no doubt it will be ready to commence next season.

The Grand Opera House employs benefited 27 to a large house.

The Lyceum Theatre will remain open all Summer. Light opera and cool air will be dispensed to its patrons.

Cliff Wilson, who is on the door at the Bijou, is now to be seen on the gate at the Ball Park.

Manager E. D. Witt, of the Grand, has brought suit against W. H. Crane for alleged violation of contract.

## DENVER.

Sarah Bernhardt's second and last performance April 21, was the same brilliant success as the first. The star is said to have remarked that she hadn't seen such fashionable audiences since she left New York. The Broadway management is reported to have received over 20,000 as its share of the receipts. The first night opened 22, and had only fair houses after the first night. They made the most of their opportunities. Aunt Bridget's Baby 27. The *Fair* next.

Willard Spencer has strengthened his Tyecon co. materially by adding Teila Evans and Mr. Tydin. The Tabor held very good audiences, notwithstanding the fact that it was here eight weeks ago. Milton Nobles this week. Warts of New York next.

The Fifteenth Street is dark.

A syndicate has purchased Elitch's Gardens for \$5,000. Charles Schilling is to act as manager. Two performances a day will be given in the theatre.

The Commercial Congress was held in Kansas City. Denver has had revenge, however. Sarah Bernhardt stopped there and gave Kansas City the go-by.

Mildred Hall, who is coming here with the Lillian Lewis co., is a Denver girl. Her parents are wealthy.

This is a salutation I heard in the Broadway lobby: "How do you do, Manager Leavitt?" "How do you do, Manager Bush?" That is the way matters stand. To-morrow it will be known which one of the gentlemen is to be manager of the theatre. It is thought that Mr. Leavitt will be the man according to the court's decision. Mr. Leavitt tells me that the whole matter is a real estate deal between the owners of the property and some Englishmen, the purchase of the building by the latter. Mr. Leavitt's lease is the stumbling block. Hence the desire to lease him.

## BALTIMORE.

A. M. Palmer's co. have been giving a repertoire of dramatic treats at Ford's Opera House week ending 2. The attendance has been good and the audience unusually appreciative. The week's programme was made up of the *Madison Square* successes, and included *Captain Swift*, *Saints and Sinners*, *Sunshine and Shadow*, *A Part of Spectacles* and *Man of the World*, each one of which was presented with every attention to detail and with a cast that we seldom see here. Pearl of Pekin next.

Richard Mansfield's return engagement at the Lyceum 2-3, after a two week absence, was a success of its predecessor. The week was divided between *Beau Brummel*, *Prince Karl*, *Parisian Romance* and *Dr. Jekyll and Mr. Hyde*.

Ship Ahoy proved to be a bright little nautical opera, and drew big attendance at the Academy of Music week ending 2. Next week local attractions.

The second week of Summer opera at the Howard Auditorium closed 2 with a very satisfactory balance on the right side of the ledger. *Le Roi de Carde* was the bill and was given in good shape. Princess Trebizonde next.

At H-b-day Street Theatre *The Private Secretary* has the attraction last week, although the house was well filled all the week, the performance was only fair. Charles T. Ellis in *Casper* next.

The Henry Burlesque co. closed a week of good business at Monumental Theatre. Neither co. nor performance call for mention. English Gaiety Girls next.

At Front Street Theatre E. P. Sullivan appeared in *A Celebrated Case* and *Arrah-na-Pogue* week of 2-3, and gave evident satisfaction to the good houses that greeted him nightly. Michael Stragot next.

Annie Myers and Harry Myers, of the McCaull opera co., have been resting at their home in this city. They have to return to the co. in New York as Harriett Weems and John Doud, of the Louis James co., are also in the city.

The amateurs will hold high carnival this week, among them *Pirates of Penzance*, *Fool's Revenge* and the *Kenilworths* in *Pocahontas*.

## LOUISVILLE.

Richard Golden in *Old Red Proddy* is proving a potent attraction at McCauley's. The eccentric old "Down Easter" is artistically represented by the young star. The story of the play is an interesting one and the co. good especially Dora Wiley. Sea King is underlined.

The season is now closed at the Masonic. The Melville Sisters, opened an engagement 20, but closed after the first performance because of the discouraging outlook. Manager Bourlier states that he was paid in full.

The concert given by the Marine Band at the Auditorium drew the largest audience that ever gathered in that immense place. A popular programme was presented and thoroughly enjoyed. Praise is due the Auditorium management and stage manager Frank Bolton of the resident house force for the beautiful and appropriate setting of the stage upon the occasion. It represented the deck of a ship with a view of a number of war vessels in the distance. "The Star Spangled Banner" concluded the concert, and it was accompanied by a national salute from the cannon on these miniature craft.

Only a Farmer's Daughter at Harris' drew good houses, notwithstanding very warm weather. W. H. Powers' *Ivy Leaf* next.

At the Back, Minnie Harcourt's co. in variety had a fair week.

Marie Decca, the young soprano, with the Marine Band, was most warmly received.

Manager Al. Bourlier, of the Masonic, is a victim of lagrippe. A wealthy friend says he has not been well since. The Clemenceau Case was presented at his house.

W. R. Mann has disposed of his interest in the Grand Central to John R. Rose, and will retire from the amusement business.

## NEW ORLEANS.

At the Grand Opera House Lillian Lewis presented *As in a Looking Glass*, *Article 21*, and *The New Macbeth* week ending 2. The week was ably supported by Edmund Collier and George Kessell. This concluded Miss Lewis' two weeks' engagement. It is also the last week of the season at this house. Business has been very good.

Willard Anderson's *Two Old Cronies* did a big business at the 30 Charles Theatre week of 2-3. Very clever specialty co.

This closes the regular season in New Orleans.

## OREGON.

PORTLAND.—MARQUAN GRAND OPERA HOUSE. The Two Sisters. April 23 had a good run. The play was well presented. Each member of the co. did nicely, notably Addison Kymen, James A. Sabony, John Baker, George W. River, George W. Buchanan, John P. Brown, Mary Merrick, Lillian Billings, Mrs. Fred Hooker and Oline Lewis. Incidental music by the Acme Quartette, comprising George W. Buckingham, Elmer E. Roy, J. A. Weber and J. B. Martin was some of the best ever listened to at the Marquam, and was accorded well-deserved praise. John P. Brown, whistling, and John Baker, various imitations with bones, were also good. CORRAY'S NEW THEATRE. Kentucky 1-2; average houses. Val Love as Uncle Eph, an old dorkie, gave a very acceptable delineation. The role of the "heavy man" was well played by Lorimer Johnstone. Laura Alberta had little to do, but she did that little creditably. The stage settings were excellent, particularly the war scene, in which two houses were used. The specialty hall attractions were up to the usual mark with Millie Lavelle, trapeze performances and lifting heavy weights. Date Brothers, gymnasts, and the Holdsworth Specialty co. songs, dances, etc.—R. E. FRENCH'S NEW PAGES. *The Two Orphans* 1-2 is New York. The star, who was seen in the production, was effectively handled by the stock. Two new members, Imogene Eberle and Mae Wells, were added during the week, as LaFrochard and Marianne, respectively, they did capital. R. E. French, J. A. Devin, Albert Lande, Esther Lyons and Edna French were up to their usual good standard.—STANDARD THEATRE. *Two Old Cronies*, a comical "travesty," led by Ed. Olan and James Tenbrooke, opened the week's run, followed by other variety performers. This was one of the best ones ever seen at the house. It was sufficient to bring out standing room only sign 1-2.—COLISEUM. The performance began with McNamara's Visit, a laughable comedy, by the stock co. to good business. 1-2.—MODERNE'S THEATRE. *Comic Varieties* to good business.—NOVELTY THEATRE. Vaudevilleists for the week 1-2.—BELLA UNION. Duplication of last week's attraction; good business.—FRENCH W. P. Adams, treasurer of the Marquam, has been suffering severely from the grip the past few days. He is now convalescent.—There was an exchange of Corlay and Co. stock cos. 23, the Portland co. going to Seattle, and the Seattle co. coming here.—McMahon's Hippodrome Circus exhibits here 20, 1.—Manager Friedlander says that Sarah Bernhardt will give four land baseball club attended the performance of The Two Sisters 1-2, occupying two lower boxes.—Captain Mosburg, manager of the Comique, has found it necessary to erect another tier of boxes in his house. The successful business of the vaudeville theatres, especially of the Comique, is phenomenal. There are now six in the city. Dr. Jekyll and Mr. Hyde by the stock co. at the Park 2-3, followed by Cleveland's Consolidated Minstrels.

## CORRESPONDENCE.

## ALABAMA.

MOBILE.—MOBILE THEATRE. The return for the third time of the talented opera co. in repertoire April 20, gratified many of their admirers here. Business very good throughout the engagement. The *Two Old Cronies* packed the house 27. The novelties were attractive. 1-2. It is authoritatively given out that a new theatre will be built here with all modern improvements and to cost \$200,000.

## CALIFORNIA.

SAN DIEGO.—LOUIS' OPERA HOUSE. Cleveland's Minstrels to a good house April 22. J. C. Lewis in *S. Plunkard* 27.

FRESNO.—BARTON OPERA HOUSE. The Bottoms in Robin Hood to a large audience April 27. Cleveland's Minstrels to good business 27.

SAN BERNARDINO.—GRAND OPERA HOUSE. The Mendelssohn Quintette Club Concert co., of Boston, and Marie Barnard, prima donna, gave a first-class show to a small but select audience April 21.

LOS ANGELES.—GRAND OPERA HOUSE. W. S. Cleveland's Consolidated Minstrels April 23 to 25, very large business. Herrmann, for magician, 27-28.

LOS ANGELES THEATRE.—J. D. Sprague's Social Session closed a very successful engagement 27. C. Lewis 2-2. Sheridan 1-2. THOMAS Frank Martineau, business manager for Herrmann, is in town, and helped to receive President Harrison.

That enterprising manager, W. S. Cleveland, reports business prospects with him, and he is full of schemes for next season. From the sad loss of casts on passes it is evident that he is not an advocate of free trade.—Henry Leshner, the San Bernardino manager, is in town.

## COLORADO.

PUEBLO.—GRAND OPERA HOUSE. Milton and Dolie Nobles presented *From Site to Site* to a large and fashionable audience April 20. The support was especially good, and the audience frequently expressed their appreciation of both stars and co. Bluebird, 1-2, to a packed house but light business 27. At about the time the manager, McCall, was ready to turn up the curtain, he was interrupted by members of the Bluebird co., who had quietly inaugurated a strike, and refused to allow the curtain to rise until their demands for increased salary and prompt pay were complied with. An hour was lost in debate, much to the annoyance of the audience, who clamored for the curtain to rise. At 9 P. M. the curtain was raised, all difficulties having been adjusted. A large audience was treated to an abbreviated performance of *Bluebird*, Jr. Next attraction Monday, 27, *Jarban*—DICKSON OPERA HOUSE. Professor Herrmann to a well-filled house 27.

LEADVILLE.—TABOR OPERA HOUSE. Milton and Dolie Nobles to large business April 21. John Dillon in *Wanted, the Earth* 25 to a very small house.

## CONNECTICUT.

NEW HAVEN.—GRAND OPERA HOUSE. P. F. Baker in *The Emigrant* and *Chris and Lena* drew large audiences April 23-25. Gray and Stephens in *Vesper Bells* and *Old Oaken Bucket* to good business 27-28. The trained dogs were much admired. Mrs. Nibs the Barton 2-2.

PHOENIX.—GRAND OPERA HOUSE. The Hustler in a return engagement 27, did not fare as well as at first, but gave a better performance. The crack military co. the Greys, gave a performance of refined minstrelsy before a packed house 27, concluding with a burlesque on *Antigone* entitled *Antigone*. All did well, but special mention must be made of W. H. B. Baker, stage carpenter at this house. Besides writing a march and dance, he played the banjo. *HYPERION THEATRE*. Poor Jonathan was presented 25, 27, to full houses with Fred Solomon as Jonathan and Annie Darville as Harriet. The co. and scenery was all that could be desired. In all, it was a very entertaining performance. Baltimore's Band, a matinee and evening 27.

ITEM: Now that the base ball season has fairly opened, it will no doubt, affect the attendance somewhat at the theatres.

HARTFORD.—PROCTOR'S OPERA HOUSE. James O'Neil in the *Dead Heart*, supported by an excellent co., gave a praiseworthy and artistic entertainment to good-sized audiences April 27. A local amateur minstrel co. 25, 27, was well patronized by friends. A Cold Day, 25, was well patronized by friends and singing and pretty girls. 1-2. A delegation of the local lodge of Elks will attend the meeting of the Grand Lodge at Louisville week 27, 28, going and returning in a special drawing room car. The *Chariot Race* co. season will close at New Britain 2. Since the co. was in the city, a part of this city, has been playing the leading comedy of the day, *Knox*. A delegation of his friends will attend the New Britain performance to witness his performance of this character. While in Meriden 25, on a business trip, by invitation of Manager Delavan, of the Delavan Opera House, I attended his benefit and was gratified with the large audience that turned out to show their appreciation of his genial manager. The receipts were nearly \$200. The attraction was M. K. Rankin in his new dialect play, *The Canuck*. Mr. Rankin has gathered about him a good supporting co., and notably Louis Shea, the leading comedian, who is well remembered with various successes. His part in *The Canuck* is not lengthy, but what he has to do, he does well.

NEW LONDON.—LYCEUM THEATRE. J. K. Emmet in *Uncle Joe* to good business April 27. James O'Neil in the *Dead Heart* closed the season of this house 27. He was welcomed by the largest audience of the season, who showed their appreciation by several curtain calls. Mr. O'Neil was presented with a handsome floral emblem by the managers at the close of the season and act.

MERIDEN.—DELEVAN OPERA HOUSE. J. K. Emmet in *Uncle Joe* to a small house April 27. McKee Rankin in the *Canuck* to good business 27. This was T. H. Delevan's benefit attraction, and should have had a larger house. Mr. Rankin was very fine as Jean Baptiste Cadeaux. The whole performance was very enjoyable.—FIRST. J. K. Emmet's big St. Bernard 25, 27, did not go with the co. to New York, but went to Boston, having been sold to E. H. Moore of Melrose Mass. It is said for \$5,000 a slight advance on what was originally paid by Mr. Emmet.

WINSTED.—OPERA HOUSE. The Wife April 27, to only moderate business. Co. and performance excellent. A Cold Day 28, delighted a fair-sized audience. Carlotta received numerous encores for her dancing.

NORWICH.—BROADWAY THEATRE. The Drummer Boy of Sulphur April 28-29, drew large audiences. Sedgwick Post 27. A. R. drew large audiences. The old war play was well presented and the Post relief fund increased to the extent of several hundred dollars. E. H. S. then to a packed house 27. His new play *The Master of Woodburn*, 27, serves to show the young actor in a new light, and adds fresh honors to his career. The supporting co. is faultless, all playing with skill and finish.

BIRMINGHAM.—STERLING OPERA HOUSE. Sheridan to a large house April 27. The Bottom of the Sea to a fine house 27. The Broom Maker 27 to a small house.

WILLIAMSTON.—OPERA HOUSE. William Redmond and Mrs. Thomas Barry in *A Cure for the Blues* to a fair house April 27.

TORRINGTON.—OPERA HOUSE. His Nibs the Barton April 27, being its fifth performance, to fair business. Good entertainment.

WATERBURY.—JACOBS OPERA HOUSE. The Bottom of the Sea to a good audience April 27. MacLennan's Edinburgh Concert co. 27 to a large audience.—CASINO THEATRE. Vreeland's Minstrels pleased large audiences 27, 28.

NEW BRITAIN.—OPERA HOUSE. The Akron drew crowded houses week ending April 27. McKee Rankin 27 to a good house. Charity Ball 27 to a big house.

## DELAWARE.

WILMINGTON.—ACADEMY OF MUSIC. Annie Lee and his co. appeared in several of their best plays to good audiences April 27.



**AMERICAN GLOVER'S OPERA HOUSE:** Gorman's Minstrels April 25 to a moderately large and delighted audience.

**COLUMBUS SPRINGER OPERA HOUSE:** Gorman's Minstrels April 25 to fair business.

**ILLINOIS.**

**ROCKFORD OPERA HOUSE:** The Madelon. Prescott co. presented Cleopatra to an appreciative audience April 25. Scott Marlin is daily renewing his co. in his new play, The Patrol.

**DANVILLE GRAND OPERA HOUSE:** Hamilton's Superba April 25 to S. R. O. The piece was well presented, and the audience pleased. The management of the Board of Directors, A. W. Heintz was unanimously elected manager for the ensuing year. His management has been very satisfactory to the patrons of the house, and has been a pecuniary success as well.

**DECATUR GRAND OPERA HOUSE:** John Griffith, supported by the Springfield Dramatic Club, in Virginia April 25, for a local benefit, to a fair house. Mr. Griffith has been playing leading parts with Keene, T. S. Marine Band 25, was welcomed by a large and enthusiastic audience. Mike Decca was entertained by friends while here.

**FREEPORT GERMANIA HALL:** James B. Mackie's Grimes' Cellar Door to a good house April 25.

**SPRINGFIELD CHATELAIN'S OPERA HOUSE:** John Griffith, late with the Thomas W. Keene co., assisted by local talent, gave a splendid performance of Virginia April 25. Mr. Griffith surprised even his best friends by his fine acting. The U. S. Marine Band drew one of the largest and most fashionable audiences of the season. After the concert at the Opera House, the band was driven to the Lincoln Home, where they played several selections. There, a Barrel of Money and one of the best failed to reach Springfield.

**LA SALLE ZIMMERMAN OPERA HOUSE:** Matthews, Vandeville's April 25. The audience went home after the first act.

**OTTAWA SHERWOOD'S OPERA HOUSE:** James B. Mackie in Grimes' Cellar Door April 25, pleased a good-sized audience.

**PEORIA THE GRAND:** Crystal Slipper to the largest house of the season, every seat sold in advance April 25. Arthur Dunn undertook Eddy Foy's part as Yosemite. Daboll was not with the co. here. Holden Comedy co. 25. There, The U. S. Marine Band 25, wanted a guarantee of \$2,000 for one week's engagement in May, but Mr. Wiley says the season is too late to risk it, so they were not booked.

**GALESBURG NEW AUDITORIUM:** Crystal Slipper April 25 to S. R. O.

**STERLING ACADEMY OF MUSIC:** Boston Ideals April 25 to a good house.

**BLOOMINGTON NEW GRAND:** Englewood Cycling Club Minstrels, an amateur co. of Chicago, to a very light house April 25, poor performance. U. S. Marine Band 25, Holden Comedy co. 25, opened a week's engagement 25 to poor business at 25, 25, and 25.

**QUINCY OPERA HOUSE:** The Marine Band gave an excellent concert April 25 to a large audience.

**INDIANA.**

**INDIANAPOLIS EVANS' OPERA HOUSE:** Blue Jeans made its initial appearance here to a large audience April 25. Perhaps the fact that this is a Foster play by a Foster author and produced at the Foster capital made it an immediate success. Certain it is that the greatest hit to Mr. Arthur at the conclusion of Act Two was most enthusiastic, nor was the audience satisfied until the author had given them a little speech appropriate to the occasion. **GRAND OPERA HOUSE:** Dark. **PARK THEATRE:** A bunch of keys 25. This piece of antiquity proved a drawing card. **LOUISVILLE U. S. MARINE BAND:** gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Soua, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Voigt, leader of the Park orchestra, has been published by his relatives.

**ANDERSON DOWNS OPERA HOUSE:** Mine, Jaroschek in Macbeth to S. R. O. April 25. The U. S. Marine Band 25, gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Soua, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Voigt, leader of the Park orchestra, has been published by his relatives.

**PORT WATNEY MARSHALL TEMPLE:** Charles A. Leder in Hilarity had a top-heavy house April 25. The County Fair drew two good houses 25, 25.

**MARION SWEETHEART OPERA HOUSE:** The Paymaster April 25 to a small but appreciative audience.

**COLUMBIA CITY TULLER'S OPERA HOUSE:** H. Henry's Minstrels April 25, fair house.

**COLUMBUS CHITMAN'S OPERA HOUSE:** A Pair of Jocks drew a large audience April 25. R. K. Knowles and Miss Johnson made decided hits.

**LAFAYETTE GRAND OPERA HOUSE:** Hamilton's Superba April 25, to excellent houses. Baby Cavalier 25 in An Irish Arab to good business.

**IOWA.**

**COUNCIL BLUFFS NEW BROADWAY THEATRE:** George W. Monroe's Aunt Bridget's Baby April 25 to a fair house. A clever co. A banquet at the Grand Hotel was held the same night, which largely affected the attendance. Effie Ellis 25 to slim business in the town. A very pretty drama and competent co., deserving of good patronage. **U. S. MARINE BAND:** An informal reception was tendered the Aunt Bridget co. evening of 25 at the Grand by a few Council Bluff friends. An elaborate supper was served and the affair was very enjoyable.

**CEDAR RAPIDS GREENE'S OPERA HOUSE:** Spooner's Comedy co. filled a week's engagement April 25, giving very satisfactory performances and playing to good houses. **U. S. MARINE BAND:** A Pair of Jocks drew a large audience April 25. R. K. Knowles and Miss Johnson made decided hits.

**DES MOINES GRAND OPERA HOUSE:** The Crystal Slipper packed the house evening of 25. Danan Clark Burdette co. 25, to good business. **U. S. MARINE BAND:** gave a pleasing entertainment 25. **CAPITAL CITY OPERA HOUSE:** Dark. **U. S. MARINE BAND:** and wife, formerly with Legal Wrong co., are still here. **Ed. Millard,** treasurer of Foster's is still with the grip, but don't say "Movie" to him. **E. H. May** returned to the city 25, and is working hard on his new play, A Turkish Bath, in which he will star. **Marie Heath,** R. L. Scott, T. D. Miles, Emma Berg, T. W. Eckert, Maybelle Eckert, Marie Lapelle and Harry Langdon have been engaged to support Miss Heath.

**DOONE PHIPPS OPERA HOUSE:** Milton and Duke Nobles April 25 to a big house. Spooner Comedy co. in Pearl of Savoy opened for a week to a packed house.

**KEOKUK OPERA HOUSE:** The Spooner Dramatic co. week of April 25 to light business at reduced prices. The performances were not satisfactory. Charles A. Gardner in Fatherland 25 to good business.

**DUBUQUE GRAND OPERA HOUSE:** Sharpley's Lyceum Theatre co. April 25 to light business.

**OTTUMWA GRAND OPERA HOUSE:** Holden Comedy co. April 25, week to good business.

**MARSHALLTOWN CLEVELAND THEATRE:** The Crystal Slipper played a good house April 25. The Fakir to good business.

**OSKALOUSA MAGNIFICENT THEATRE:** The

Boston Ideal Banjo, Mandolin and Guitar Club played a fair-sized audience April 25.

**KANSAS.**

**NEWTON RAPHAEL'S OPERA HOUSE:** Abbott-Steel comb. April 25 to a small audience.

**TOPEKA CRAWFORD'S OPERA HOUSE:** Sheridan and Fenton April 25, gave an excellent variety show as far as the male members were, but the female performers numbered only two, and they were unable to sing or act and did not even make any attempt to dance. Kileen, the new American opera, by Messrs. Grohman and Salver, was given again 25, upon a request from all our prominent patrons. It is a highly meritorious and one of the most charming, only melodious and catchy operas I have ever heard. The libretto is a good one, clever throughout, and frequently witty. Katie Emmert in Warts of New York 25, to good business. **U. S. MARINE BAND:** The Fakir, which made such a hit here earlier in the season, returned 25. **WILLIE SELIG'S CIRCUS:** a Topeka show, opened here.

**LEAVENWORTH CRAWFORD'S OPERA HOUSE:** Eunice Goddard co. played to crowded houses week of April 25.

**PARSONS EDWARDS' OPERA HOUSE:** J. Z. Little's World April 25 to poor business.

**KENTUCKY.**

**BOWLING GREEN PUTNER'S OPERA HOUSE:** Gibney Gordon and Gibney Comedy co. week of April 25 to excellent business at popular prices.

**PARIS GRAND OPERA HOUSE:** Only a Farmer's Daughter April 25 to a fair house. Robert M. Wade in Rip Van Winkle to advance sale large. Baldwin co. 25. **U. S. MARINE BAND:** had better give up the idea, as it is a dead issue. Several managers have gained some experience there this season.

**GEORGETOWN BARKER'S OPERA HOUSE:** Only a Farmer's Daughter to good business 25 to good performance.

**MAINE.**

**PORTLAND LOVINGHILL THEATRE:** Possessing a somewhat attractive personality and being in many respects clever and conscientious, Zeffie Tibberty marinated herself into the favor of our theatregoers and her co. did a remarkably good business here week of 25. The co. was in the main very good and they showed to better advantage than stock co. here. **MARY BROSSEY,** of the repertoire, Rome and Juliet, Silver King, Lights of London, As in a Looking Glass, Peg Wigginton, and Two Orphans were all finely produced and the stage settings and costumes were surprisingly unique and appropriate. Miss Tibberty was at her best as Juliet. Arthur Lewis in clever and artistic. Jay Hunt added to his already well known successes by some artistic character impersonations. His Jarvis in Lights of London was highly commendable. His wife and talented child Charlotte also deserve much praise. The rest of the cast was good in spots, but lamentably weak in some respects. Business large. **CITY HALL:** Baltimore's Hand gave four concerts 25, 25 to audiences that effectively tested the seating capacity of a house capable of accommodating 200 or more people. Artistically and pecuniarily this venture of Manager Stockbridge was one of the events of the season.

**U. S. MARINE BAND:** gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Soua, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Voigt, leader of the Park orchestra, has been published by his relatives.

**ANDERSON DOWNS OPERA HOUSE:** Mine, Jaroschek in Macbeth to S. R. O. April 25. The U. S. Marine Band 25, gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Soua, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Voigt, leader of the Park orchestra, has been published by his relatives.

**PORT WATNEY MARSHALL TEMPLE:** Charles A. Leder in Hilarity had a top-heavy house April 25. The County Fair drew two good houses 25, 25.

**MARION SWEETHEART OPERA HOUSE:** The Paymaster April 25 to a small but appreciative audience.

**COLUMBIA CITY TULLER'S OPERA HOUSE:** H. Henry's Minstrels April 25, fair house.

**COLUMBUS CHITMAN'S OPERA HOUSE:** A Pair of Jocks drew a large audience April 25. R. K. Knowles and Miss Johnson made decided hits.

**LAFAYETTE GRAND OPERA HOUSE:** Hamilton's Superba April 25, to excellent houses. Baby Cavalier 25 in An Irish Arab to good business.

**MASSACHUSETTS.**

**HAVERHILL ACADEMY OF MUSIC:** Gilmore's Band April 25 to a large house. The music was exceptionally fine, and the vocalists the best he has ever brought here. **FANTASMA 25** to good business. **U. S. MARINE BAND:** gave a pleasing entertainment 25. **CAPITAL CITY OPERA HOUSE:** Dark. **U. S. MARINE BAND:** and wife, formerly with Legal Wrong co., are still here. **Ed. Millard,** treasurer of Foster's is still with the grip, but don't say "Movie" to him. **E. H. May** returned to the city 25, and is working hard on his new play, A Turkish Bath, in which he will star. **Marie Heath,** R. L. Scott, T. D. Miles, Emma Berg, T. W. Eckert, Maybelle Eckert, Marie Lapelle and Harry Langdon have been engaged to support Miss Heath.

**DOONE PHIPPS OPERA HOUSE:** Milton and Duke Nobles April 25 to a big house. Spooner Comedy co. in Pearl of Savoy opened for a week to a packed house.

**KEOKUK OPERA HOUSE:** The Spooner Dramatic co. week of April 25 to light business at reduced prices. The performances were not satisfactory. Charles A. Gardner in Fatherland 25 to good business.

**DUBUQUE GRAND OPERA HOUSE:** Sharpley's Lyceum Theatre co. April 25 to light business.

**OTTUMWA GRAND OPERA HOUSE:** Holden Comedy co. April 25, week to good business.

**MARSHALLTOWN CLEVELAND THEATRE:** The Crystal Slipper played a good house April 25. The Fakir to good business.

**OSKALOUSA MAGNIFICENT THEATRE:** The

Scotch Choir gave a pleasing concert at Music Hall to light business. **W. A. Brady** will have but one co. playing The Clemenceau Case next season, that headed by Sybil Johnstone.

**ADAMS OPERA HOUSE:** McElhenny Family 25. A large party from here attended. The Nabobs at Adams 25, to good business. **U. S. MARINE BAND:** gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Soua, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Voigt, leader of the Park orchestra, has been published by his relatives.

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**DOONE PHIPPS OPERA HOUSE:** Milton and Duke Nobles April 25 to a big house. Spooner Comedy co. in Pearl of Savoy opened for a week to a packed house.

McCarthy and used in the first scene in one of the bravest were lost in a fire which destroyed the stable they were quartered in. They were valued at \$2,000, and were noble animals. Manager L. N. Scott, of the Metropolitan, is in New York looking after the horses.

**RED WING OPERA HOUSE:** Broncho John and May Sullivan in The Miner's Daughter April 25. Ray L. Koon in Tom's Vacation pleased his old friends and made new ones. Big business. Newton Beers' Lost in London 25. **U. S. MARINE BAND:** gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Soua, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Voigt, leader of the Park orchestra, has been published by his relatives.

**MINNEAPOLIS GRAND OPERA HOUSE:** Thatcher's Minstrels gave an excellent performance April 25 to a large audience. The organization is a well-balanced one. **U. S. MARINE BAND:**



The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
An immense audience (seated) to tell the story of the

## NEW JERSEY

**NEWARK.** **MINER'S NEWARK THEATRE.** Henry Thompson appeared in Adams April 27, and drew a large house. The performance was excellent. The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**ASHEVILLE.** **GRAND OPERA HOUSE.** Baldwin Comedy Co. April 27, presented *Lyndon* and *A Celebrated Case* to large and pleased audiences. — **Items.** During the performance of *Lyndon* 27, two negroes fighting in the gallery caused some one to raise a cry of fire, and immediately there was a wild rush for the exits. Fortunately, the presence of mind of W. S. B. down, the co. and a small number of the audience checked the stampede and quiet was restored without anyone being injured. Rev. Sam Jones bought the house from Baldwin for Thursday, 28, and will return on "Fast Tuesday."

**ELIZABETH.** **TEMPLE OPERA HOUSE.** Carroll Johnson in the *Fairies* well drew a large and enthusiastic audience April 27. Mr. Johnson is a resident of this city and has been turned out to make a great hit. He received several beautiful floral designs. Co. good.

**PLAINFIELD.** **MUSE HALL.** Frank Mayo as Dave Crockett to a small but well pleased audience April 27.

**PATERSON.** **OPERA HOUSE.** Marie Hubert Frimman in *The Wren* opened a three nights' engagement April 27 to a good house. Co. fine. — **Items.** The *Wren* is a very fine production. The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**TRENTON.** **TAYLOR OPERA HOUSE.** McCarthy's *Mishaps* was presented April 27 to a large audience. Marshall P. Wilder's return engagement attracted a large audience 28. Mr. Wilder was warmly received.

## NEW YORK

**HARLEM.** **HARLEM OPERA HOUSE.** Louis Harrison in *The Pearl of Peking* played to fair-sized audiences week ending 27. Mr. Harrison is imitable in Chinese dialect, and kept the audience in a continual roar of laughter. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**BUFFALO.** **CORINNE LYON.** Corinne Opera Co. to the capacity of the house week ending 27. The engagement was a brilliant success in every respect. Corinne, who is a great favorite here, received many encores during the performance, and was presented, each evening, with several expensive floral pieces. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**ROCHESTER.** **LYON THEATRE.** Dark week ending 27. The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**AUBURN.** **BURTON OPERA HOUSE.** Cleveland's *Magnificent Minstrels* played to a fair house April 27. The co. disbanded here.

**ALBANY.** **OPERA HOUSE.** Through the failure of Cleveland's *Magnificent Minstrels* (billed for 27) to reach here, the house was dark week of April 27. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**TROY.** **RAND'S OPERA HOUSE.** The City Directory Co. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
An immense audience (seated) to tell the story of the

**SYRACUSE.** **WILSON OPERA HOUSE.** Cleveland's *Magnificent Minstrels* April 27 to good business. City Directory Co. a full house. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**JOHNSTOWN.** **GRAND OPERA HOUSE.** Cleveland's *Magnificent Minstrels* April 27 to good business. City Directory Co. a full house. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**WATKINS.** **LOVE'S OPERA HOUSE.** Pat Maloney's Comedy Co. April 27 to good business. May Henderson in repertoire 30-2.

**UTICA.** **OPERA HOUSE.** Daniel Frohman's Co. presented *The Chatter Box* before a large and well pleased audience April 27. Cleveland's *Magnificent Minstrels* to a fair sized audience 27.

**JOHNSTOWN.** **GRAND OPERA HOUSE.** Cleveland's *Magnificent Minstrels* April 27 to good business. City Directory Co. a full house. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**SARATOGA.** **PURMAN MUSIC HALL.** The McCarthy Co. to a large and well pleased audience April 27.

**ALBANY.** **OPERA HOUSE.** Through the failure of Cleveland's *Magnificent Minstrels* (billed for 27) to reach here, the house was dark week of April 27. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**PENN VAN.** **SHEPARD OPERA HOUSE.** May Henderson in repertoire April 27 to fair business.

**CORTLAND.** **OPERA HOUSE.** Turner's Hall.

**AMSTERDAM.** **OPERA HOUSE.** Dan McCarthy's *True Irish Hearts* April 27 to good business. Waite's Comedy Co. week of 27 to good business.

## NORTH CAROLINA

**ASHEVILLE.** **GRAND OPERA HOUSE.** Baldwin Comedy Co. April 27, presented *Lyndon* and *A Celebrated Case* to large and pleased audiences. — **Items.** During the performance of *Lyndon* 27, two negroes fighting in the gallery caused some one to raise a cry of fire, and immediately there was a wild rush for the exits. Fortunately, the presence of mind of W. S. B. down, the co. and a small number of the audience checked the stampede and quiet was restored without anyone being injured. Rev. Sam Jones bought the house from Baldwin for Thursday, 28, and will return on "Fast Tuesday."

## NORTH DAKOTA

**FARGO.** **FARGO OPERA HOUSE.** The Ward-Bowers Co. appeared in *Henry VIII* before a large audience April 27. The support was excellent. From here they go to Winnipeg, and afterward to St. Paul. The last time Mr. Ward was here he jumped from Fargo to New York City. — **Items.** There is some talk of uniting the opera houses in Winnipeg, Grand Forks, Hillsboro, Crookston and Fargo in a circuit under one management.

## OHIO

**COLUMBUS.** **GRAND OPERA HOUSE.** Pat Rooney's *Wardrobe* needed mending before the week closed and the house had to be closed matinee and evening April 27 on account of Pat being "disposed of." — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**PARMA.** **THEATRE.** The *Nevelles* in *A Boy Tramp* had a good week closing 27. A *Midnight Alarm* comes 28. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**WANSFELD.** **MEMORIAL OPERA HOUSE.** The County Fair April 27 drew a large audience, and was enjoyed by all present. The realistic scenes were a great success. Lost in New York 27 was well patronized. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**DAYTON.** **THE GRAND.** Evans and Hovey April 27 in *A Parlor Match* drew fair-sized audiences. The performance is about the same as last season. Sam F. Jack's *Creole* Barlesque Co. 27 to poor business. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**TOLEDO.** **WHEELER OPERA HOUSE.** Bill Nye and A. P. Burbanck to a good house April 27. Evans and Hovey pleased a fine audience 28. The comedians are as amusing as ever and the co. first-class. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**ZANESVILLE.** **SCHULTZ'S OPERA HOUSE.** Barry and Fay played a fair-sized audience April 27 in *McKenna's Fiddling*. The *Still Alarm* 28 to good business. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**EAST LIVERPOOL.** **BRUNT'S OPERA HOUSE.** Chip of the Old Block 27 gave a good entertainment to a full house.

**PORTSMOUTH.** **GRAND OPERA HOUSE.** David I. Kamage Standard Theatre Co. week commencing April 27 to good business. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**AKRON.** **ACADEMY OF MUSIC.** Rhea presented Josephine, Empress of the French to a large and fashionable audience April 27. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**BRYAN.** **JOES OPERA HOUSE.** Schubert Quartette April 27 to a good audience. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**POWEROY.** **OPERA HOUSE.** New York Symphony Club April 27. Large and highly pleased audience.

## PENNSYLVANIA

**ALLENTOWN.** **MUSIC HALL.** Never in the history of Music Hall was there such a crowd of people within its walls as on April 27, when Ferguson and Mack played their return engagement. The house was perfectly jammed, and McCarthy's *Mishaps* kept the big audience in a pleasant, if not hilarious, mood throughout the performance.

**NEW CASTLE.** **OPERA HOUSE.** Our Country Comedy Co. played a good house April 27. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**SHANOKIN.** **G. A. R. OPERA HOUSE.** The London Gaiety Girls to a fair-sized and well-pleased male audience April 27.

**PITTSBURGH.** **MUSIC HALL.** Al G. Field's Minstrels to good business April 27. Thistle Band Concert (local) to a crowded house 27. The Charity Ball played a fashionable audience 28. London Gaiety Girls, booked for 28, failed to appear. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**OIL CITY.** **OPERA HOUSE.** Rhea and a splendid co. presented *Lyndon*, Empress of the French, to good business April 27. Francesca Redding week of 27 to good business at low prices.

**BRADFORD.** **WAGNER OPERA HOUSE.** Rhea in Josephine April 27 pleased a large audience. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**SCRANTON.** **ACADEMY OF MUSIC.** McCarthy's *Mishaps* April 27. The Henrietta 28. The Charity Ball 27 to good business and well-pleased audience.

**WHEELING.** **WHITE'S OPERA HOUSE.** Barry and Fay played a large audience April 27. One of the finest gave a clever performance 28. Fast Mail to a packed house 28.

**WILLIAMSPORT.** **ACADEMY OF MUSIC.** George H. Adams April 27 in *He, She, Him* and *Her* to a fair-sized and pleased audience. Al G. Field's Minstrels 28 to a small audience.

**BEAVER FALLS.** **SIXTH AVENUE THEATRE.** The Richards and Davenport New York Theatre Co. closed the week of April 27 to a large audience, but business during the week was very poor. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**ROCKFORD.** **MUSIC HALL.** Kirtie Rhoades week of April 27 to a large audience. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**CARBONDALE.** **OPERA HOUSE.** McCarthy's *Mishaps* April 27 to a good sized audience, who were delighted with the performance. The London Gaiety Girls were booked to appear at the Academy of Music 28, but did not reach here.

**WARREN.** **LIBRARY HALL.** Rhea in Josephine, Empress of the French, April 27 to a large and well-pleased audience. The Confederate Spy (amateurs) to good business.

**TYRONE.** **CONRAD'S OPERA HOUSE.** New York Symphony Club, for the benefit of the local band, drew well April 27. One of the finest to good business.

**HAZLETON.** **BROAD STREET OPERA HOUSE.** Kirtie Rhoades' Comedy Co. week of April 27 to a fair-sized matinee, to very good business and well-pleased audiences. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**POTTSVILLE.** **OPERA HOUSE.** Prisoner Joe (Joseph A. Bruce and co.) in the *Night Hawks* April 27 to a small but enthusiastic audience.

**GREENSBURG.** **LOMONI THEATRE.** The New York Symphony Club played to very light attendance April 27, due to Al G. Field and co.'s Minstrels following.

**WILKESBARRE.** **MUSIC HALL.** Al G. Field's Minstrels April 27 to fair business. Performance satisfactory. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**YORK.** **OPERA HOUSE.** University of Pennsylvania (Glee and Glee Clubs) drew fair houses April 27. The concert and grand opera by the principals of the late Emma Abbott opera co. to a poor house 27. The entertainment was excellent. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**MONONGAHELA CITY.** **GAMBLE'S OPERA HOUSE.** Saville Comedy Co. opened for three nights and matinee April 27 to fair business.

**EASTON.** **OPERA HOUSE.** Lewis Morrison in *Fast* to a fair house April 27. River's Comedy to a small audience 28. Al G. Field's Minstrels to good business 28.

**MEADVILLE.** **ACADEMY OF MUSIC.** Frank Jones in *Our Country Cousin* to a moderate-sized house April 27.

**MAUCHUNK.** **OPERA HOUSE.** Finny's London Gaiety Girls April 27 to good business. News Family 28 to good business. Audience much pleased.

## RHODE ISLAND

**PROVIDENCE.** **THE PROVIDENCE.** E. H. Sothern with an excellent supporting co. opened April 27 for three nights and matinee in *The Master of Woodborough*. The house was packed at each performance. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**WOONSOCKET.** **OPERA HOUSE.** Robert Downing as the *Gladiator* delighted a fair audience April 27. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
An immense audience (seated) to tell the story of the

**NEWPORT.** **OPERA HOUSE.** J. C. Stewart's *Fat Men's Club* to a good house April 27. It is plainly evident that the writer of this piece has "ridden the goat" in more than one secret organization. Redmond Barry co. followed 28 in a double bill, *Yellow Roses* and *A Cure for the Blues*. In these two engagements we have had the best examples of farce comedy and legitimate comedy witnessed here this season.

## SOUTH CAROLINA

**CHARLESTON.** **GRAND OPERA HOUSE.** German's Minstrels closed the regular season at this house April 27 to a fair audience. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**NASHVILLE.** **THE VENUE.** The W. H. P. Dramatic Club, composed of some of our leading amateurs, gave a very creditable performance of *Old Nevada* April 27. The house was crowded, and the enthusiasm ran high. In the cast were James Doyle, Jean Houston, Ben Atchison, Mat Benson, Allen Fox, E. H. Impon, John Considine, V. C. Alley, E. O. Risley, Ivy Houston, Hattie Cooper, Edith Cooper and Emma D. Phillips. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**CHATTANOOGA.** **NEW OPERA HOUSE.** Manager Paul R. Albert's popularity was demonstrated April 27, when a benefit was tendered him by our citizens. Good for nothing and Married Life were creditably presented by local amateurs. The house was packed. Manager Albert as Tom Hibbles was of course the center of attraction, and was repeatedly encored. Sophie Albert as Nan was excellent, and the Misses Laura Seamen, Fannie Van Dyke, Katie Dickson and Medama Albert and White deserve special mention.

## TEXAS

**EL PASO.** **MYERS OPERA HOUSE.** Herrmann gave an excellent entertainment April 27 to good houses. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
An immense audience (seated) to tell the story of the

**DALLAS.** **OPERA HOUSE.** Dark. — **Items.** The lease of the Opera House expires May 1, but it is known who will get it, but it is presumed that H. Greenwald will continue to manage, provided the necessary improvements are made to the house. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**THOUGHT.** **THEATRE.** The regular season terminated April 27, when a final supplementary engagement was played by Lillian Lewis, who, while on route West, stopped here 27 and presented *Credit* for line. A fair house was in attendance and enjoyed the performance. The support was capable. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**UTAH.** **SALT LAKE CITY.** **SALT LAKE THEATRE.** John S. Lindsay, an actor of the T. A. Lyne school, assisted by three of his daughters and a fair co., presented *Ingomar* and *Pythias* 27, 28 to good houses. The Franklin Avenue Theatre and Wonderland have each done good business a week. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**VERMONT.** **BURLINGTON.** **HOWARD OPERA HOUSE.** Shenandoah to large business April 27, giving excellent satisfaction.

**RICHMOND.** **RICHMOND THEATRE.** Gus Bell's Marionettes April 27 to very poor business. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**WISCONSIN.** **MILWAUKEE.** **DAVIDSON.** The week of April 27 has given us an opportunity to witness all the comforts of home, which is a most enjoyable comedy presented by a co. of excellent comedians. Robert Hillard, Samuel Edwards and Joseph Humphreys are excellent in their parts. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**WHEELING.** **OPERA HOUSE.** The Still Alarm April 27 to large and delighted audiences. Frank Hennig, late of the Thomas W. Keene co., assisted by home talent, gave a benefit for the City Hospital, which was a great success artistically and netted a neat sum for that institution. In scenes from *Hamlet* and *Othello*, Mr. Hennig surprised his friends with his dramatic ability.

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**PATERSON.** **ACADEMY OF MUSIC.** Cleveland's *Magnificent Minstrels* played a fair house April 27.

**LYNNBURGH.** **OPERA HOUSE.** Mortimer Nordich's *Brave Woman* co. three nights and matinee at popular prices April 27-29. Patti Rosa 27 to a good house.

## WASHINGTON

**SEATTLE.** **OPERA HOUSE.** Kirtie Rhoades April 27 to large houses. The *Orpheus* Minstrel Concert 27 to a well received. — **Items.** The opera is well staged and the more than equal to the demands made upon it. — **Mrs. H. H. Hall.**  
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**TACOMA.** **THEATRE.** Orpheus Minstrel April 27 to fair houses, made up of the music-loving element of the city. The first night the acting error of Washington, Charles E. Langdon, occupied a box. He is a skilled amateur violinist, and a warm friend of Orpheus Minstrel. Kirtie Rhoades filled the house 27.

## WEST VIRGINIA

**PARKERSBURG.** **ACADEMY OF MUSIC.** The New York Symphony Club April 27 to a small house. The music throughout was of the highest order and drew forth merited applause. H. Corbin is a master of the clarinet. Mand Granger in *Creole* 27 to good business. This was a return engagement and the closing of the season at the Academy. Miss Granger has many admirers here, and they warmly welcomed her on her return.

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family circle. The co. is small, but gives a good performance, having a number of excellent though not novel features. They made a mistake in advertising, even on the house programme, that their first part will represent a "Reception in Spain" with ten celebrities representing Court personages, dukes, earls, jesters, troubadours, etc., when but a few appear in foreign costumes. — TRANS: Gardner and Jacobs' Co. in Paris. Only a Farmer's daughter and Irish Eels, French Spy, etc., appear in St. John May 2, and want to come to Halifax. The handsome portraits published by THE MIRROR are warmly praised by the profession.

**DATES AHEAD.**

Managers and Agents of travelling companies will favor us by sending their dates, making them time to make us Friday.

**DRAMATIC COMPANIES.**

ALMA STUTZ: Lino, Tex., May 4-5.  
AUNT BRIDGET'S BARK: Kansas City, Mo., May 4-5.  
A CAROL MATCH: Toronto, Ont., May 7-9. Montreal, P. Q., 11-15.  
ALL THE COMFORTS OF HOME: N. Y. city Feb. 19-20. Indefinite.  
ANNIE KELLEY: Watertown, N. Y., May 6, Lyons 7, Amsterdam 8, Cohoes 9.  
A TOWN'S STORY: Omaha, Neb., May 4-5.  
A TRIP TO CHINA: Cincinnati, O., May 4-5.  
ADA GRAY: Washington, D. C., May 4-5.  
ADRIEN BERNARD: Chicago, Ill., May 3-5, Cleveland, O., 12-23.  
A. M. PALMER: Pittsburgh, Pa., May 4-5.  
AUGUSTIN DAILY: Philadelphia, Pa., May 4-5.  
ALL THE COMFORTS OF HOME: Minneapolis, Minn., May 4-5, St. Paul 11-15, Chicago, Ill., 15 June 1.  
ALVIN JOHNS: Springfield, Mass., May 6, Worcester 7, Clinton 8, Nashua, N. H., 9.  
ARIZONA JOE: Rochester, N. Y., May 4-5, Brooklyn 11-15.  
A BARREL OF MONEY: Columbus, O., May 4-5.  
BENNY'S THEATRE: Manistee, Mich., May 4-5.  
BETROTHED: Philadelphia, Pa., May 4-5.  
BLUE GRASS: Cincinnati, O., May 3-5.  
BLUE JEANS: St. Louis, Mo., May 4-5, Chicago, Ill., 11-15.  
BENNETT COMEDY: Cantonburg, Pa., May 6, Martin's Ferry, O., 7, Wagonburg 11-15.  
BUNCH OF KEYS (Booth's): Salem, O., May 6, Altoona, Pa., 7, Harrisburg 8, Norristown 9.  
BLACKTHORN: Worcester, Mass., May 4-5.  
COUNTY FAIR (Jefferson's): Milwaukee, Wis., May 7-9.  
CUTLER COMEDY: Mitchellville, Ia., May 6, Colfax 7-9.  
CLAUDEAU CASE (Laura Bigger): New York City May 4-5.  
CASEY'S TROUBLES: Madison, Wis., May 6, Portage City 7, Eau Claire 8, Chippewa 9.  
CLAUDEAU CASE (Sybil Johnston): Cincinnati, O., May 4-5, Detroit, Mich., 11-15, Pittsburgh, Pa., 11-15.  
COLD DAVE: Harlem, N. Y., May 4-5, Boston, Mass., 10-15, Brooklyn, E. D., 15-21.  
CRYSTAL SLIPPER: St. Louis, Mo., May 1-9.  
CHICAGO COMEDY (Anderson's): Mooresville, Ind., May 4-5.  
C. A. WARDNER: St. Paul, Minn., May 3-9, Minneapolis 10-15.  
DARK SECRET: Dubuque, Ia., May 4-5, Peoria, Ill., 2-8, Chicago 11-23.  
DANIEL SULLY: New York City May 4-5.  
E. S. WILLARD: Boston, Mass., May 4-5.  
E. H. SOUTHERN: Brooklyn, E. D., May 4-5.  
BUNNY GOODBYE: Fairfield, Ia., May 4-5, Boone 11-15, Cedar Rapids, Ia., 15-21.  
FAST MAIL: Chicago, Ill., May 3-10.  
FAIRY WELLS: Holyoke, Mass., May 6, Springfield 7.  
FELZARD-LAWRENCE: Pittsburgh, Pa., May 6, Parsons 7-9, Independence 11-15, Winfield 14-16.  
FASHIONS: Cincinnati, O., May 4-5.  
FAT MEN'S CLUB: Hartford, Conn., May 6.  
FANNY DAVENPORT: Chicago, Ill., May 4-5.  
FRANK LINDORF: Springfield, Ill., May 4-5, Decatur 11-15, Indianapolis, Ind., 15-21.  
FANNY DAVENPORT: Taunton, Mass., May 6, 7, New Bedford 11, 12, Woonsocket, R. I., 13, 14, Fall River, Mass., 15, 16.  
FRANCIS A. REIDING: Olean, N. Y., May 4-5, Bradford, Pa., 11-15.  
GERTRUDE NORMAN: Batte, Vt., May 6-8.  
GILBERT COMEDY: Taylorville, Ill., May 4-5.  
GILBERT COMEDY (Chase and Dickinson): Cameron, Ia., May 4-5.  
GRIMMER DAVIDS: San Francisco, Cal., April 27-30, indefinite.  
GRAY STEPHENS: Lowell, Mass., April 4-6, Lawrence 11-15.  
GRIMMER DAVIDS: Milwaukee, Wis., May 3-9.  
GRIMMER DAVIDS: St. Paul, Minn., May 11-15.  
GO-WON-60 HAWK: Pittsburgh, Pa., May 4-5.  
GO-WON-60 HAWK: Cleveland, O., 11-15, Brooklyn, N. Y., 15-21.  
GERMAN LADIES: Cleveland, O., May 4-5.  
GERMAN LADIES: Kansas City, Mo., May 6, Omaha, Neb., 7-9.  
HELEN BARRY: Boston, Mass., April 20-May 21.  
HANS ACROSS THE SEA: Watertown, Conn., May 6, Hartford 7, Norwich 8, New London 9, Holyoke, Mass., 11, Westfield 12, Northampton 13, Worcester 14-16.  
HENRY E. DEXEY: Brooklyn, E. D., May 4-5.  
HILARY: Grand Rapids, Mich., May 4-5, Indianapolis, Ind., 11-15.  
HINES REMINGTON: Brooklyn, N. Y., May 4-5.  
IVY LEAF: Louisville, Ky., May 4-5.  
INDEPENDENCE: Detroit, Mich., May 4-5.  
IDA VAN CORDLAND: Sault Ste. Marie, Mich., May 4-5.  
J. H. HUNTLEY: Iron Mountain 11-15.  
JOHN DAVENPORT: Madison City, Mo., May 4-5.  
JOSEPHINE CAMERON: Paterson, N. J., May 7-9.  
JOHN HILLS: St. Thomas, Ont., May 4-5.  
J. H. HUNTLEY: Chattanooga, Tenn., May 4-5.  
KNOXVILLE: Louisville, Ky., 11-15.  
JOSEPH MURPHY: New York City April 17-May 9.  
KATE PUTNAM: Kansas City, Mo., May 1-9.  
KNOWLEDGE: Philadelphia, Pa., May 4-5, New York City 11-15.  
KATE CLAYTON: Boston, Mass., May 4-5.  
KATHY ENNETT: Denver, Col., May 4-5.  
KATHY ENNETT: Wilkes-Barre, Pa., May 4-5.  
KATHY ENNETT: Elmira, N. Y., 11-15.  
KINDERGARTEN (Howell and Gerber): Pontiac, Mich., 11-15, Battle Creek 16, Kalamazoo 17, Muskegon 18, Big Rapids 19, Manistee 20, Ludington 21, Three Rivers 22, Benton Harbor 23, Grand Rapids 24-26.  
KATHY ENNETT: Woodstock, Vt., May 4-5.  
KATHY ENNETT: Paterson, N. J., May 4-5.  
LEONARD BROTHERS: Washington, D. C., May 4-5.  
LIMITED MAIL: Chicago, Ill., May 3-5, Cedar Rapids, Ia., 11, Waterloo 12, Marshalltown 13, Des Moines 14, 15, Atchison, Kans., 16, Kansas City, Mo., 17-21.  
LITTLE FAIRY: Oconto, Wis., May 6, Menominee 7, Lodi 8, Philadelphia, Pa., May 4-5.  
LOST IN NEW YORK: London, Ont., May 7.  
HAMILTON 7, Rochester, N. Y., 11-15, Syracuse 17-21.  
LARRY OLE: Minneapolis, Minn., May 4-5, Duluth 11, 12, Superior, Wis., 13, La Crosse 14, Madison 15, Chicago, Ill., 17-21.  
MAY HENDERSON: Elmira, N. Y., May 4-5, Syracuse 11-15, Hornellsville 18-21.  
MAY HENDERSON: Portage, Wis., May 4-5.  
MACLEAN-PRESCOTT: Fargo, N. Dak., May 6, 7, Grand Forks 8, 9, Winnipeg, Man., 11-15.  
MRS. WILKINSON: Boston, N. Y., May 4-5.  
MIDWINTER ALARM: Columbus, O., May 4-5, Philadelphia, Pa., 11, Pittsburgh 15-21.  
MR. WILKINSON'S WIDOWS: New York City March 10-15, indefinite.  
MARIE HUBERT FROMMAN: New York City May 4-5.  
MAYBEYERS: Buffalo, N. Y., May 4-5.  
MRS. KENNA'S FRICTION (Barry and Fay): Boston, Mass., May 4-5.  
MEN AND WOMEN: Salt Lake City, Utah, May 7-9.  
SAN FRANCISCO, Cal., 11 June 6.  
MAUD-GWALD: Holland, Tex., May 6.  
MR. AND MRS. KENDAL: Chicago, Ill., May 4-5.  
MILTON NOBLES: Salt Lake City, Utah, May 6, Provo 7, Park City 8, Helena 11-15.  
MAYBEYERS: Chicago, Ill., May 4-5, Mansfield 11, Akron 12, Canton 13, Urbana 14, Youngstown 15.  
NELLIE McHENRY: Providence, R. I., May 4-5.  
NAT C. GOODWIN: Troy, N. Y., May 4-5, Newburgh 7.  
NEW YORK THEATRE (C. R. Hunt's): Winchester, Va., May 4-5.

NATURAL GAS: Brooklyn, N. Y., May 4-5.  
NATURAL GAS: Milton, Pa., May 4-5.  
NATURAL GAS: Philadelphia, Pa., May 4-5.  
NATURAL GAS: Clearfield, Pa., May 4-5.  
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